

MUSIC & DRAMA

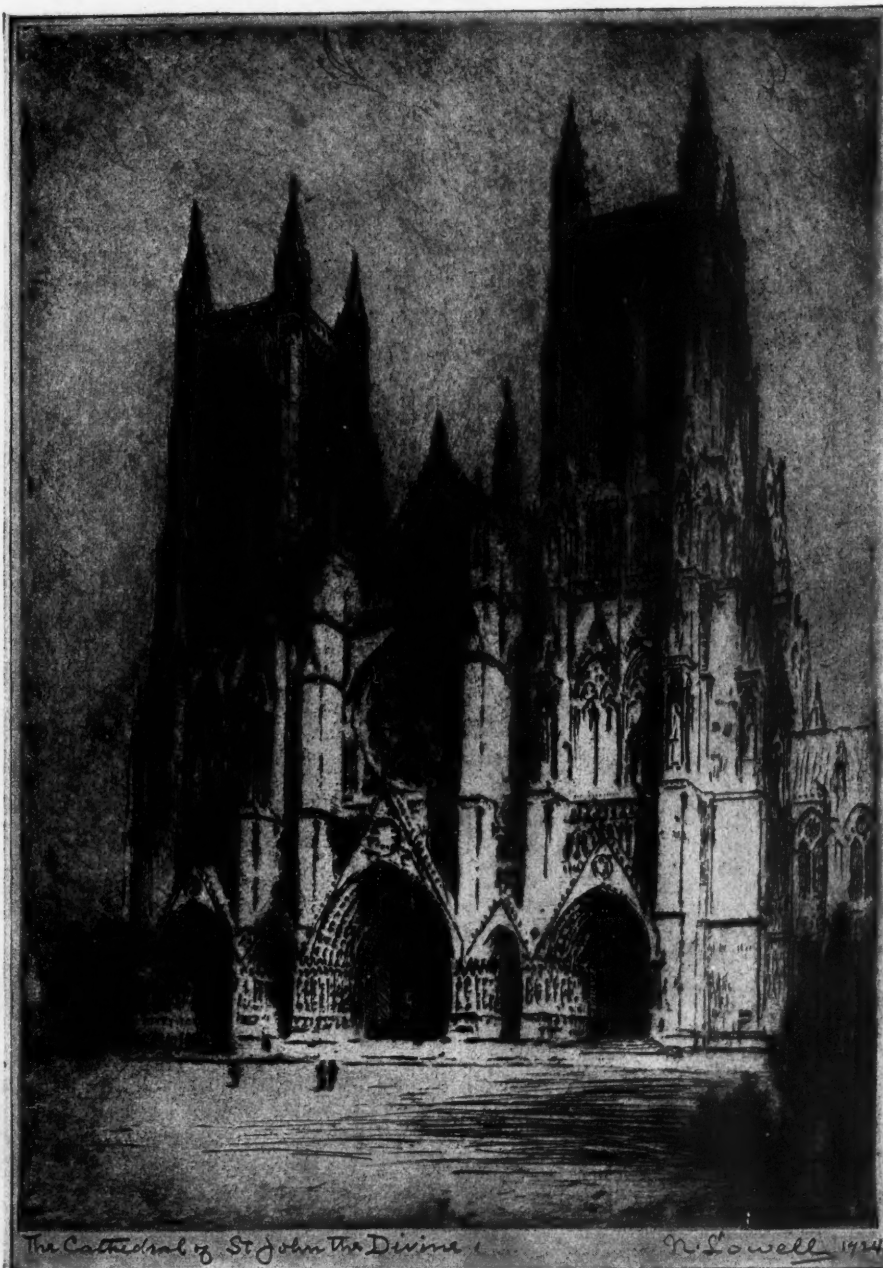
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PURPOSE AND
ACTIVITY,
THROUGH A
OVER HALF A

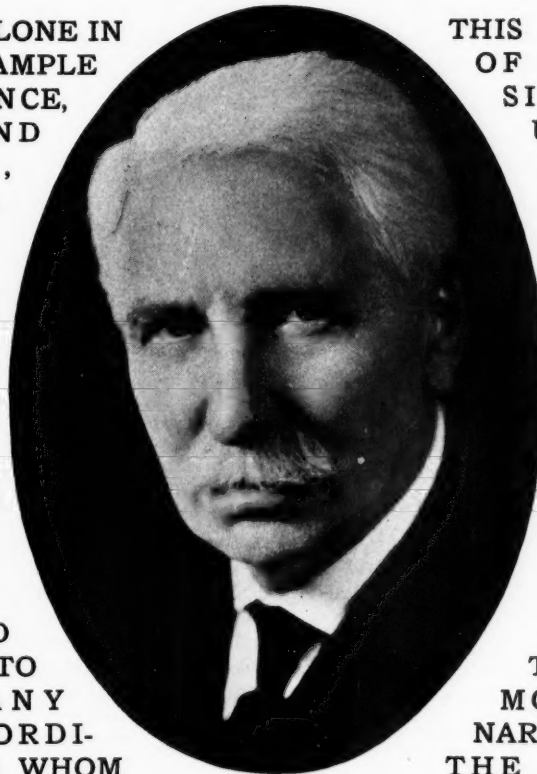
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OF INDUSTRIOUS
SINGLENESSE OF
UNINTERRUPTED
EXTENDING
PERIOD OF
CENTURY. ***

WE PROUD-
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ADMIRATION
AMERICAN
GLORY IN
EXALTATION
NIZED LEAD-

LY OFFER
MAN TO THE
OF THE
PEOPLE WHO
THE JUST
OF RECOG-
ERSHIP. ****

6 THOUSAND
ORGANS
TO COAST AND
GREAT LAKES TO
ARE AS MANY
THE EXTRAORDI-
THIS MAN ON WHOM

M. P. MÖLLER
FROM COAST
FROM THE
THE RIO GRANDE
MONUMENTS TO
NARY CAREER OF
THE WHOLE AMER-
ICAN ORGAN INDUSTRY HAS A RIGHT TO PRIDE ITSELF. *****



THE ASSOCIATES
OF

M. P. MÖLLER

HAGERSTOWN

MARYLAND

SEPTEMBER 29, 1930

Repertoire and Review

Prepared with Special Consideration to the
Requirements of the Practical Organist
in Church, Concert and Theater

A GUIDE FOR PURCHASERS

Abbreviations: *e.d.m.v.*—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

SETH BINGHAM PIONEER AMERICA

Here is a suite, the Composer's second, that is not difficult to play and is very easy for an audience to listen to, because of its titles. It is descriptive music that has not made the mistake of trying to be profound.

REDSKIN RHAPSODY: "Indian File—Squaw's Lament—Medicine Man—The Great Spirit—Tribal Dance" and what more could an audience want to read on a recital program? The music opens with a unison passage, cleverly written so that the pedal part does not ruin the effect; if the registration is carefully chosen, it will be highly effective. It has the flavor all right, but the reviewer doesn't see how the marked registration will be of any use on any organ in the world other than the one the Composer plays—and that is true of almost every composition that specifies its registration. If we ignore the registration suggested, doing nothing more than glancing at it, and try to get the spirit of the music, we will have not the slightest difficulty in developing the color we want. The second page begins the Squaw's Lament, and the music has every possibility for depicting its subject accurately. And thus the piece moves along from start to finish. But on page 4 we discover some registration markings that really get somewhere—we do not recall having noted anything so worth while in a published composition in recent years. Here it is, in part: "Solo: Musette, Gemshorn. Swell: Vox Humana without Tremulant, Oboe," etc. etc. How many realize the effect of the Vox without Tremulant? Yet there are builders short-sighted enough to make it impossible for a player to gain that effect.

SAILING OVER JORDAN: The second movement is a Negro Spiritual, and the registration suggested ought to be effective on many modern instruments: Choir Unda Maris for accompaniment, Swell Oboe for solo, soft 16' Pedal. To most ears, the most beautiful music in the world would be intolerable if it were played on bag-pipes or automobile horns, and undoubtedly this beautiful movement will make only half its appeal if the tones chosen are not warm, vibrant, and appealing.

ALONG THE FRONTIER: The third movement is devoted to "Canuck and Cowboy Songs," and asks the organ and organist to do things these sedate creatures are not entirely prone to do. We are forcefully reminded that an organ not equipped with a liberal supply of adjustable combination pistons will give both organist and audience a sorry time of it, hanging around between stations waiting for something to happen while the registration is being set.

PURITAN PROCESSION: The finale, "featuring York Tune," lets the audience out with dignity and decorum, and it's dedicated to a minister.

The suite is not difficult at any spot, though the speed with which registration must be changed occasionally, and the speed and dash with which some of the passages must be played, will call for a little watchfulness. It is

candidly program music, catchy music, music just for fun; those of us who are not too old to still play a little now and then, need not blush in presenting this suite to our sedate audiences. It is a fine piece of popular writing by a musicianly hand and deserves wide use, for the sake of the poor audience that has to give so much and get so little in return. 25 pages. Gray, \$2.50.

JAMES H. ROGERS

SONATINA

Anything by America's famous Clevelander ought to receive the closest attention. Here is a composer who has never grown overly erudite, never taken himself more seriously than he has been willing to take the rest of the profession. In spite of having three unusually fine Sonatas in print that aren't played half as much as their worth entitles them too, he still is buoyant and optimistic in this little Sonatina.

VIVO GIOCO SO, 5p. me. As charming a bit of sonata-form as either profession or public could want. Sprightly, clean-cut, optimistic; the sort of music that invites both player and hearer to have a good time and forget hard times for the moment. Mr. Rogers has been able to do what very few can, namely, be sufficiently the master of themes to get done with them before the month is up. After all, is any theme worth ten minutes of development in this hurried age? There's a lot of genuine music packed into these five pages, and it does not require six months to learn to play the notes.

ANDANTE, 3p. e. It is good that Beethoven wasn't an American, for he never would have had a chance. Here is a sterling Andante of fine metal, something with a real message of its own and not a love-song either; it takes a master hand to write anything so simple that says so much without being boisterous about it. Talk about the art of music, it seems to the reviewer that the supreme test of genuine musicianship would be to require the candidate to play this movement for a college professor and a hod carrier and make them both applaud. It can be done. And it's organ music too, not cross-cut piano music. But it wants a modern organ, with great resources for an unlimited supply of the beautiful softer registers.

CARILLON, 5p. d. Having exhausted our supply of phrases of commendation we would go back to the beginning and use them all over again on this movement. Not that this Sonatina will be played in 2030, nor displace the Great G minor, but that for 1930 and organ music in its present stage of stogginess this is another gem, another sign-post pointing to the liberation of the organ and organist. An old-school organist had better turn up his nose right now and save his money; the youngsters are the ones who will show the audiences what the Composer really means. The remarkable thing of it is that a man of Mr. Rogers' technical facilities and ripe experiences could see so far ahead of the rest of the profession. He is taking us out of the literal mire in which we are plodding along and planting us on a fine, firm road. Not that he expects us to stay on the road; the road leads somewhere, on ahead. Let's go. Presser, 1929, 80c.



E. COMMETTE: ALLEGRETTO F, 6p. e. There are many occasions when all we need is the simplest sort of rhythm, melody, and harmony; and here is a piece to meet the need. It is rather catchy, tuneful, and extremely simple. The Composer resorts to some by-play with chromatics, by way of contrast, and the effect ought to be good if the tone colors are wisely chosen. Hardly

OPINIONS OF ORGANISTS who PLAYED SUNDAY AFTERNOON RECITALS DURING JULY AND AUGUST 1930

Under the Auspices of the Westchester County Recreation Commission on the

AEOLIAN ORGAN

at Westchester County Center (Auditorium seating 5000) White Plains, N. Y.

Owing to the success of these recitals the series were continued during September. Later announcement will be made regarding the additional recitals



"Permit me to commend you upon building one of the finest municipal Organs of our country in the Westchester County Center

Auditorium at White Plains, New York."

HENRY F. SEIBERT
Official Organist, Town Hall, New York. Organist, Holy Trinity Lutheran Church, New York.

"I wish to express to you my great admiration for the magnificent Organ you have installed in the Westchester County Center Auditorium in White Plains. Tonally, each stop is of outstanding merit, the crescendo well balanced and the sforzando absolutely breathtaking in power and richness. Especially is the superb, quick action commendable. It was thus possible to em-



ploy a crisp staccato touch with delightful effect.

I may say without hesitancy that the success I achieved tonally and technically in my recital was due solely to the excellence of the Organ at my disposal."

GEORGE WM. VOLKEL
Organist, Ninth Church of Christ, Scientist, Town Hall, New York.

"I wish to express my pleasure in the Organ at the Westchester Community Center. It is finely placed and comes out beautifully. The action is very free, prompt and reliable. Tonally it is exceedingly well balanced. I particularly enjoyed the reeds, the floating Fanfare on high pressure being especially good.

W. A. GOLDSWORTHY
Organist, St. Mark's In-The-Bouwerie, New York.



"Please accept my most sincere compliments for the fine work done by the Aeolian Company upon their great Organ at the Auditorium of the Westchester County Center, White Plains.



The recital which I played there two Sundays ago gave me both a great pleasure and satisfaction for the voicing of the entire Organ is very beautiful, and its mechanical equipments are so up to date as to make any performer feel, at the very first, right at home with the instrument.

Again, with heartiest congratulations believe me,"

M. MAURO-COTTONE
Concert-Organist and Composer
Organist, Central Synagogue, New York.

"Permit me to congratulate you and your company upon the fine Aeolian Organ which you have built in Westchester County Center at White Plains, New York.

It was my privilege to play the eighth of a series of recitals given at this auditorium and played my program on the 24th of August to a huge and very appreciative audience.

The one thing that deserves the great commendation is the fact that you have overcome some ordinarily tremendous acoustic difficulties. In an auditorium such as the Westchester County Center, the vastness of it generally creates a very decided and annoying echo—through the fine voicing and understanding of such difficulties I must admit that you have done a very good job.

The action and respon-

siveness of the Organ were indeed satisfying and the Fanfare Organ was indeed stunning. I feel that it has been a great privilege to play this recent installation and I am sure that the many artists to follow will be similarly impressed. Judging from letters received since my recital, the people of Westchester County are justly proud of their Organ and I heartily congratulate them upon their selection and you for the building of such an instrument.

Please accept my sincere best wishes and kind regards. May you continue to give to the world instruments of true worth and beauty."

C. HAROLD EINECKE

Organist and Director of Music, Park (First) Congregational Church, Grand Rapids, Michigan.



"It was a real pleasure to play the magnificent Aeolian Organ in the Westchester County Community Center at White Plains. It is a splendid instrument well adapted to the huge hall. The

many problems of acoustics which such an amphitheatre must have presented to you have been solved very satisfactorily and you are to be congratulated.

The resources of the Organ are wide. The console is well arranged and convenient in operation. Of the many attractive stops I like particularly the French and English Horns in the Solo Organ; they are stops of real distinction."

FREDERICK D. CARTER
Organist, Dobbs Ferry Presbyterian Church, Dobbs Ferry, N. Y.

"Recently I played a recital on the new four manual, 100 stop Aeolian Organ at Westchester County Center Auditorium, White Plains, New York.

It was very gratifying to me to present a concert on such a praiseworthy instrument; The White Plains Organ overcomes the acoustic difficulties so typical of a large auditorium. The single stops are beautifully distinct in any part of the building and the full organ ensemble is a triumph in tone production. I enjoyed especially the rare beauty of the Musette, Orchestral Oboe, English Horn and Trumpet Militaire and I found the floating Fanfare Organ a very attractive and useful feature. Please accept my congratulations on this installation."

E. A. HOVDSEVEN

Organ Recitalist, The Mercersburg Academy, Mercersburg, Penna.



"The recital I played on the great Aeolian Organ at the Westchester County Center was a delight and an inspiration to me. Rarely, if ever, has it fallen to my lot to play an Organ which not only meets every demand but which in each department is thoroughly and completely satisfying. The different stops possess distinct individuality and those calling for special characteristics are true to the best ideals. The blending and building up qualities are splendid and produce an ensemble of great dignity and power.

The console equipment is complete and the action responsive, instantaneous, smooth and noiseless.

I can safely say that among all the concerts I have been called upon to give, the one at White Plains stands out prominently in my memory due to the truly great qualities of the Organ."

VIRGINIA CARRINGTON THOMAS
Concert Organist.

ÆOLIAN COMPANY :: 689 Fifth Avenue, New York

recital material, nor yet entirely suitable for church; but for a wedding or any similar occasion it is about the right thing. Presser, 1929, 50c.

R. G. HAILING: *DAWN'S MISTY MANTLE*, 5p. e. On the order of the Spring Song, in 6-8 rhythm, with a contrast section in 3-4. It needs a style that gets away from the ponderous organ manner and becomes sprightly, as the piano often does. Somehow title and music do not seem to fit, in the reviewer's opinion; it's marked *Allegretto Grazioso*, and it would seem that either the title or the tempo ought to be changed. Under such conditions it would make a suitable piece for church use, and ought to interest the congregation. White-Smith, 1930, 50c.

H. P. HOPKINS: *NEAR THE CATHEDRAL*, 2p. ve. A bit of music imitative of the bells in the tower, written for a modern organ with *Glockenspiel*. An attractive bit for the average organist. If the *Glockenspiel* is conspicuously absent, try some other registration—some bright flutes at 8 and 4, with some strings, and keep on trying till the right combination is found and the piece is interesting. Presser, 1929, 25c.

R. DEANE SHURE: *SPIRIT WIND*, 4p. md. Here the Composer imposes a great task on the performer, for if the right registration and the right mood are not established in the performance, there will be little left for an audience to enjoy. And the registration for each individual organ can only be determined by tests at that particular organ itself. Even two organs of exactly the same stoplist would probably vary a little in registration, and certainly would if they were large instruments of a hundred stops. Again a Biblical text is used—John 3:8, "The wind bloweth where it listeth" etc. Here the title of the piece and the text chosen do not in any way damage the usefulness of the piece for recital purposes, and we have another worthy piece of music—for those who are artists enough to be able to put it over. After all, a Composer can do only half the work; the performer must do the rest. Who wants to hear a ten-year-old child play a great sonata? It takes an artist to play master works. Fischer, 1930, 50c.

ERNEST A. SHEPPARD: *CHANT JOYEUX*, 4p. me. The title fits the music; it's almost too joyous to be used in anything we associate with the word church at present. It is rather in postlude style, finely suited to weddings and similar informal occasions (informal for the organ) but rather too joyfully simple for a sedate recital. It is cleanly written with wide open-spaces and no soggy marshes to tramp through; a sprightly piece of music that any average healthy human being will enjoy if he hasn't too much music erudition to spoil all his fun in life. Presser, 1929, 40c.



ANALYTIC SYMPHONY SERIES

Edited by PERCY GOETSCHUIS

"The symphony is the highest form of pure music, the loftiest expression of inspired musical thought. It calls for study, for repeated hearings, for intimate acquaintance. Such study brings the richest reward. Here, at last, is the open door to these masterpieces," says the preface to the publisher's announcement of the publication of thirty-eight symphonies in the series. "The Symphony is the same form of composition as the Sonata, but is written for orchestra," says Dr. Goetschius.

The thirty-eight symphonies are each published separately, in piano score, with several pages of prefatory materials, and a complete analysis by Dr. Goetschius as

the work progresses. For example, the student reading through one of the symphonies in this form, sees the Introduction, then the *Répétition*, then Exposition, Principal Theme, Repetition, Extension, Subordinate Theme, etc., etc., and is able to follow the composer's structure and technic from start to finish. As a means of acquiring a working knowledge of sonata form there could be no better method. Instead of observing and memorizing a mass of rules and exceptions in text books, the music student follows a master composer step by step and has before him not a rule but an example of music.

The works chosen for the series include selected symphonies from all the great composers. The price ranges from 75c to \$1.25; the sample at hand is a work of 55 pages. Oliver Ditson Co.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF NOVEMBER—

Mr. Faulkes, the British composer and recitalist, has contributed many fine pieces of practical organ music to our repertoire of today. *Allegro Symphonique*, Schirmer, 75c, is a fairly difficult piece, thoroughly musical and interesting; equally good for opening an informal recital or for morning prelude; it has the kind of appeal that reaches an audience. *Berceuse* Df, Schirmer, 50c, is a simple melody of fine quality, not too easy, but highly effective. *Capriccio* in A, Schirmer, 75c, is more of a concert piece, not easy to play, but of the kind that is sure to interest the ordinary recital audience; it is strange that this interesting piece is not more frequently heard. *Concert Overture* Ef, Schirmer, \$1.25, is a superb opening number for a recital of average proportions, and equally fine for morning prelude; it is one of the most tuneful and varied of this Composer's works; it has goodly length, plenty of variety, and everything the ordinary listener wants; it is of only average difficulty, or even less. *Festival March* in D, Schmidt, 65c, is a brilliant, rhythmic, tuneful march of sterling worth—there are a few troublesome spots for the player, but none for the listener. *Jubilant March* in D, Vincent, is another fine march, with plenty of spirit. Every composition listed is more than worth adding to the library; in each case the music is of the sort that appeals to an audience without in any way distressing a serious-minded musician. It has both practical and theoretical worth.

Mr. Becker has many excellent pieces in smaller forms and several sonatas, the first of which is still our favorite. *Chanson matinale*, Fischer, 60c, is a simple but appealing and happy melody in 6-8 rhythm, and its companion piece, *Chanson du soir*, Fischer, 60c, is an equally good melody in more reflective mood, and with a style of embellishment that will interest and please an audience. *Marche Nuptiale*, Presser, 60c, is an excellent march in postludial style,



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many of them recalling days beyond
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New York Office, Steinway Hall

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THE VOICE OF INSPIRATION

with musical themes. First Sonata, Schirmer, \$1.50, is one of the most practical of organ sonatas, with genuine musical appeal in all five movements; the Scherzo is particularly lovely; the whole thing is equally excellent for concert and church. Song of the Seraphim, Presser, 60c, is an unusual melody, both for mood and treatment; if the registration is handled carefully it will make a sure appeal. Toccata in D, Schirmer, \$1.25, is something nice for students to limber up on, and when they get it going nicely, the audience can join in the enjoyment. Remember the old Dubois in G? It's better than that, but of the same mood.

Mr. Swinnen has so much technic at his command that he has shown little mercy on those not so fortunate in the composition of his greatest work to date, the difficult tone-pictures, Longwood Sketches, of which there are four, each separately published by Presser: In the Shadow of the Old Trees, Rosebuds-Capriccietta, Dewdrops, Sunshine-Toccata; don't try these unless you have ample facility, and a modern organ—and don't neglect them if you have these assets. Chinoiserie, Fischer, 75c, is a most attractive picture of a Chinese scene; one of the finest of modern concert novelties, and not difficult. For those of limited technic we recommend Soir d'Automne, Fischer, 60c, a fine melody over simple accompaniment. Soir de Printemps, Fischer, 60c, is in the same mood, but with the melody in the left-hand part.

Mr. Johnston had tremendous success with his Evensong, published by Fischer in 1910, 60c, and for a time no program was complete without it; even some of the austere players had to use it. Autumn, Fischer, 60c, is an effort to duplicate Evensong, and it was fairly successful too; both pieces will make the dear old ladies in the congregation very happy. Resurrection Morn, Fischer, 75c, is of course for Easter—a descriptive mood. And Midsummer Caprice, Fischer, \$1.00, is a most charmingly frivolous waltz that makes merry music from start to finish.

Dr. Orlando A. Mansfield, our British correspondent, has recently issued a set of Five Cameos, Schmidt, \$1.00, all of which are of fine English texture and serene musical beauty; try them to see how good a colorist and poet you are; they repay the effort a hundred fold. Canzona in Af, Schirmer, 50c, is moderately difficult, but packed with abundant variety and musicianship. Coro Marziale, Ditson, 40c, is a march, easy to play, very easy to enjoy. Variations in the Olden Style, Gray, 50c, is a piece whose charm is derived from its fine faithfulness to the olden style; it needs a good technic, clean touch, and nice sense of balance.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, Mus. Doc.

From the Oxford University Press there came two very attractive numbers by the well known English composer Arthur M. Goodhart. The first, an ADAGIO ESPRESSIVO in D-flat, is a beautiful piece of organ music of four pages, easy to play and ideal for service use. It introduces a phrase taken from the Nunc Dimittis in E major of A. H. Mann, in whose memory it is written; towards the end the tune "Darwall" is introduced in the pedals in a most effective way.

The second number, an INTRODUCTION AND FUGUE upon "Aeterna Christi Munera," is more difficult but is seven

pages are filled with good things. An opportunity is given for effective use of Tuba and other solo voices and it builds up to a stunning climax with the theme in the pedals.

I like these two numbers as well as anything I have seen for some time and recommend them highly to organists who are on the lookout for well written churchly pieces that are worth working on.

From the Year Book Press of London there is a SUITE IN THE ANCIENT STYLE by C. H. Kitson that deserves wide use both as a recital number and as a first class teaching piece. It opens with a delightful ALLEMANDA in three-part writing that is most organistic. This is followed by a short SARABANDE and a charming COURANTE, again mostly in three parts; which in turn is followed by a jolly GIGUE. The whole work of some twelve pages is a delight to play and I am sure would make a great hit with the man in the street.

From the press of the Edwin Ashdown Company there are two excellent albums. Modern Recital Pieces for the Organ, Book One, opens with a SCHERZO in F by C. H. H. Parry, a jolly little recital piece of some eight pages, easy and effective. Two pieces by Max Reger, IMPROVISATION and NACHTSTUCK, are worth playing, especially as they are not difficult; the first I like muchly. There are a LAMENT by Coleridge-Taylor and a BARCAROLLETTE by E. Poldini that should make nice offertory numbers. One of the best pieces in the book is the SPRING SONG by Gustav Holst—as far as I know the only organ piece by this talented composer. Only six pages, and quite easy, it should find wide favor; have played it a number of times and it goes well. Karg-Elert is represented by an ELEGY, Hubert Bath by a fine HEROIC PRELUDE, Scriabine by a well written ANDANTE and another famous composer, R. Vaughan Williams, by a DIRGE FOR FIDEL, a short five-page number well worth playing.

In Book Two we have the Lemare arrangement of the Elgar IDYLLE, a rather nice DUO D'AMOUR by F. Thome, an effective and easy arrangement by Plant of the ANDANTE CANTABILE from the Tchaikowsky FIFTH-SYMPHONY, a delightful OLD TIME TUNE by Easthope Martin, and other numbers by Chaminade, Liszt, Schumann, and Parry.

Here are two books of organ music that I can recommend; they contain twelve pieces each, nearly all of them new to American organists; none of them are difficult and they can all be made to sound well on a modest instrument.

There is also a SUITE IN D MINOR by H. Wasselle, published by Zimmermann of Zurich. The titles are: CHORAL, INTERMEZZO, SCHERZO, FANFARE the work fills some fifteen pages, and after playing it through I am convinced that the covers are much too far apart.

A BOOK OF DESCANTS

ALAN GRAY

Should there be any organist who does not know what a descant is, this book will show how an Englishman would do it. Of interest to British organists, but not very useful in America because the tunes are not used here in many churches. Since a descant is merely a melody, sung or played, on top of or against a hymn-tune, it would seem right and proper to make that melody at least slightly interesting. And of what use is a "book for the organist" when it has no words? Do American organists on the average play their hymn-tunes without any phrasing whatever? We doubt it. 6 x 8. 121 pages, 150 tunes. Oxford, \$1.50.

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The American Organist

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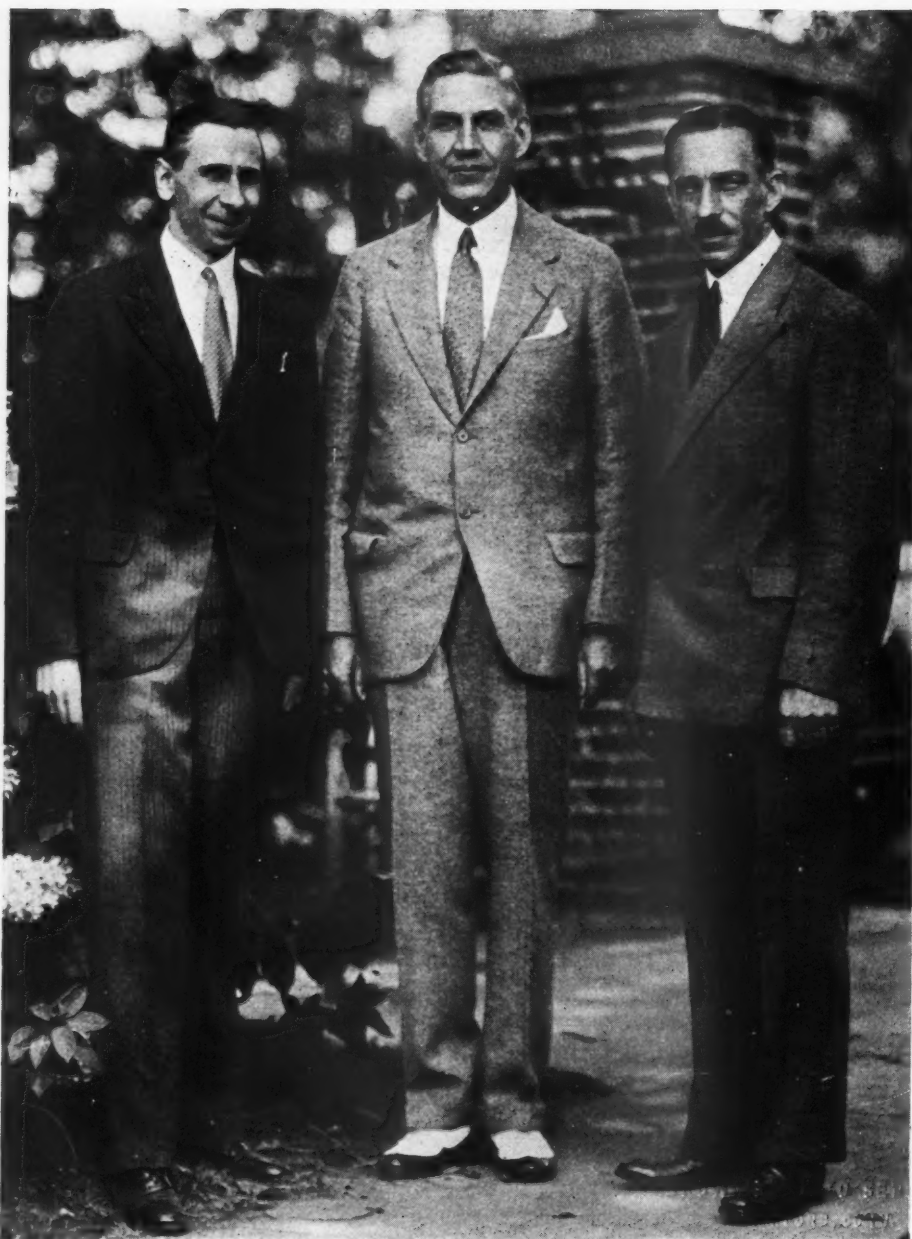
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WELTE "CHIEFS"

From left to right: Charles W. Jack, general sales manager; Charles M. Courboin, vice-president and, in general, chief of staff; and George Goll, factory superintendent. Mr. Courboin, the eminent concert organist, brings to the Welte-Tripp factory the rich experience of his notable career as a concert artist, and makes his influence felt both in matters of tonal design and quality. Mr. Courboin was educated for an engineering career, but chose music instead; in his capacity with the Welte-Tripp Corporation he is back again in realms of the mechanical where both phases of his genius have full play.

The AMERICAN ORGANIST

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No. 10

Modernistic Music

Do we have to Cheer for It?

By WALTER LINDSAY



SUCH A CHANGE has come over the art of music during the past twenty years or so, that it is hardly too much to say that the actual word, "Music," has a different meaning today from that which it had at the beginning of the Century. It is not that music is different in mere details: it's different in its fundamentals; the modern composer's idea of what constitutes a piece of music is totally different from that not merely of a Beethoven, but of a Wagner, a Brahms, a Tchaikowsky, even a Richard Strauss. In fact, modern musical ideals and practise are actually opposed to those of the previous generation: music has been through a revolution, not an evolution.

Now, as is always the case when there is a revolution of any kind, the musical world finds itself divided, generally speaking, into two camps, the Ayes and the Noes, as it were. On the one hand there are those who draw a thick black line across the record, right below "Parsifal," let us say, or right below Thus Spake Zarathustra, and state emphatically that at that date music came to an end, and that nothing will or can be written from this time forth, that will amount to shucks. On the other hand we have the enthusiastic modernists who feel that the art of music was invented about the year 1900, and who consider (as one of them stated in print not long since) that all music composed earlier than say twenty years ago is "little better than silence!"

It's these extreme views in both parties—the stick-in-the-muds on one hand, and the speed-boys on the other—that make one despair of musical criticism, and give the average music-lover such a sensation of giddiness that he almost wants to chuck the whole thing and take to going to the movies—silent ones for choice.

But besides the two extremes of the Right and Left that have been mentioned, there is a certain section of the musical public who are willing to give an attentive hearing to any music whatever, new or old, provided that they are expected to consider it simply on its merits as music, and not be compelled to bother about whether it fits in with Brown's, Jones's or Robinson's theory of aesthetics. The trouble is, that we (I say we, because I think I can claim to belong to this bloc) we are not permitted to regard music from this standpoint, but are required to take sides with one party or the other, almost with a pistol at our head.

Now from the very nature of the case the modernists are the ones who raise the biggest "holler," so that those of us who are not willing to hail each new work as a master-piece are likely to find ourselves looked down upon in a rather high-sniffing manner. And the usual sniff is this: we are told that we don't care for the new pieces, because we miss the smooth flowing melody, and the full-sounding, fruity harmony that prevailed in the music that was the accepted thing up to say the end of the Nineteenth Century. Or, in other words, that we object to modern music because, to our ears, it sounds ugly.

This may be the attitude of a good many people, but it is by no means true of all those who are, let us say, somewhat lacking in enthusiasm for the modern works as a whole. There are a good many of us who are conservatives, but nevertheless not stick-in-the-muds; and to us the mere outward beauty of the music, in the conventional sense, or conversely the lack of the said beauty, is a matter of no concern at all, as far as our critical appreciation of it is concerned. For in judging this modern music it is perfectly idle, as a piece of criticism, for anyone to say off-hand that it sounds unpleasant to him: because that is no reason at all why it should not sound pleasant to somebody else. Thackeray tells us that King George the First "liked train-oil in his salads, and gave an enlightened patronage to bad oysters." Horrid as it may seem, the King really enjoyed these things. Similarly, certain effects may be disagreeable to me, but I have no right to say that they may not be pleasant to my neighbor; and if I don't always approve of the new music I hear, I must be able to give a better reason than that. Let us dig into it.

Those of us who are subscribers to the concerts of the Philadelphia Orchestra are ideally situated when it comes to hearing modern music. We have what is usually admitted to be the finest orchestra in existence, and Mr. Stokowski, who conducts it, is not only a great musician, but is an avowed admirer of the new tendencies in music; so we can feel that when a new work is presented we hear it performed as well, and as intelligently, as possible.

What then is the prevailing feeling with reference to this new music among the thoughtful part of our Philadelphia audiences? Not that the pieces are harsh-sounding, though that remark is often made. The one outstanding objection is, that too often they are so terribly, so desperately stupid! They may be this, that, or the other; but when all is said and done the fact remains that they haven't any point.

Just let me digress for a minute to call attention to something that lies right at the roots of my argument. This matter of the point, or lack of point, in a piece of music, has very little to do with the question as to whether we like the music or not. I complain that a good many modern pieces are lacking in point. This doesn't imply, conversely, that if they had plenty of point you, or I, or anybody else in particular, must necessarily like them, any more than the same would be true of a piece written fifty or a hundred years ago. What I'm driving at is, that if a piece has

point it will probably interest you, even though it may not please you. If it has no point, it will simply bore you. Take the case of a public speaker: you might hear a man make an address, and you might disagree totally with everything he said; and yet what he said might be interesting enough, even though not convincing. But when you hear a man talk (we've all heard 'em) who uses good English and has a clear delivery, and who yet hasn't a darn thing to say, you all know how we squirm in our chairs till he's finished.

When I hear a piece of music, I want to feel that the composer has actually invented something; that he has put together certain notes, either in the form of melody* or that of harmony, which represent an idea, and that this idea is sufficiently definite to be grasped as such, and to be recognized as being an invention on the part of the composer. Just look over this list of themes, and I think it will help to make clear what I am driving at. Take for instance:

The first eight notes of the Fifth Symphony of Beethoven.

The first subject of the chorus "Et Resurrexit," from the great B minor Mass.

The Siciliano which the tenor sings behind the curtain in "Cavalleria Rusticana."

The last theme in Sousa's March, El Capitan—the shouting theme in the trombones, with the big skips between the notes.

The pedal solo in the First Organ Sonata of Guilman.

"Moving Day in Jungletown."

The "Tarnhelm" motif in Wagner's "Ring."

"Dixie."

The first two melodies in Till Eulenspiegel.

The "Moon Song," from "The Mikado."

The whimsical, chattering phrase for muted trumpet that occurs about half-way through Stravinsky's Song of the Nightingale.

The Phantom March in Debussy's Fetes.

The entire English horn solo in Sibelius' Swan of Tuonela.

The blood-curdling theme that Manrico sings in the last scene of "Il Trovatore," to the words: "Ha! quest' infame l'amor venduto!"

The opening of the great D minor Toccata, by Bach.

The old hymn tune, "Antioch."

The Dance of the Sugar-plum Fairy, from the Nutcracker Suite.

*The word melody is used in its broadest sense; not as a mere tune, but as referring to any succession of single notes that "hang together" well enough to be recognized as an entity by listeners of ordinary intelligence.

You see I have made a wide selection; some of it great music, and some that could not be called great by any stretch of politeness; and I have cut it to the bone by calling attention in most cases to the bare themes, as distinguished from their working out. But I think any fair-minded person will admit that in each case we are conscious that the theme is a definite idea, an arrangement of sounds that can be recognized as something original with the composer. (Of course, when a composer finds a piece on a theme by somebody else, the originality lies in the use he is able to make of it; that must be understood.)

Now the trouble with so much of the music that is being handed to us at present is, that we are not conscious of this at all: we hear, as the principal material of the piece, certain notes, forming a melody or a succession of chords, but we are not in the least conscious that anything has been invented; we have a vague uneasy feeling that any other succession of notes would have answered equally well for the purpose. The hearer is tempted to say, with the Captain in "Pinafore,"

"Though I'm anything but clever,

I could talk like that, forever!"

But, it may be remarked, "The arrangement of the notes is different from anything that has been used before; doesn't it therefore constitute an original idea?" The answer is decidedly in the negative; it doesn't necessarily constitute any such thing. The mere setting down of something different is no guarantee that the result will be original. If I draw a pig with six legs, it will certainly be different; but there'll be nothing original about it—it will be a mere piece of foolishness. And the trouble with so many of our present-day composers is that they spend so much time and energy turning out six-legged pigs.

We will find a certain number of the moderns, however, who are willing to take the bull by the horns, and state quite frankly that according to their conception of music there is no necessity for any "ideas," in the old sense of the term, at all. No melodies, beautiful or otherwise; no themes, no subjects. The contention is that a piece of music should be simply a succession of sonorities—reducing it to a bare statement, music is an arrangement of characteristic noises, addressed exclusively to the sense of hearing. Granting this theory to be correct (and it's perfectly legitimate, whether we agree with it or not) granting it to be correct, the conclusions are obvious. Music need not have any logical harmonic progressions, since harmony is used merely as a means of providing color; it need not have

any recognizable themes, since the successions of notes are merely a frame-work on which to drape the various "effects;" and it must not exhibit any traces of counterpoint, as that appeals almost entirely to the intellect, and is the *same no matter what the sonority may be through which it is presented. Music is to appeal to the sense of hearing, just as flavors appeal to the sense of taste, and odors to the sense of smell—neither more or less.

Somehow this theory doesn't come home to me; I can't feel comfortable in viewing a great composer in the same light as that in which I view a famous chef. But granting for the sake of the argument that the theory is a good one, there are several snags that immediately show themselves. A highly organized composition, such for instance as the First Symphony of Brahms, is full to overflowing with points of interest that are entirely independent of the mere sensuous appeal. There are subtle relationships between the various themes; there are ingenious variations and developments of the themes themselves; there are unexpected turns of harmony—thousands of such interesting things, so that we hear the work over and over again, and always find something new in it, something that we literally did not hear before. Such music "keeps fresh" for years, and is delightful after almost unlimited hearings. But if our music is to be solely an appeal to the ear, then any hearer who has a half-decent musical memory soon gets to know all the effects by heart; and after one or two hearings, when the novelty is worn off, and the orange squeezed dry, the piece gets to be old stuff—we know just what's coming from moment to moment, so what's the use of hearing it again? It's like reading a detective story a second time, after we know who murdered the Duke.

Then there's another difficulty, more serious than this. If our piece of music is to be simply a series of effects of sonority, then to justify themselves the effects ought at any rate to be new, striking, surprising. And here's just where so many of the new pieces break down: our composers have evolved a certain vocabulary of effects, and these have become as it were standardized; and no matter who the writers are, or what their compositions are about, nine-tenths of them dip into the same old bag of tricks, and trot out the same old sonorities, over and over again. You shall have an orchestra programme like this:

* For instance, a fugue is the same fugue, as a piece of musical thinking, whether played on the organ, the piano-forte or the orchestra, although the sensuous effect in each case is altogether different.

1. Tone Poem, "The Garage: After the Opera" Igor Nitwitsky
2. Suite, "Three Bridges"...G. Politonalla
 - (a) Brooklyn: Maestoso assai
 - (b) Dental: Adagio doloroso
 - (c) Auction: Allegro feroce
3. Scherzo, "Bargain Day in the Tinware Department" John Smith

You shall have these five movements, and in every one of them you shall have the same sounds dished up, meeting you over and over again like old friends. There will be muted trumpets, squealing fortissimo in the top register, like killin'-time down on the old farm; bass clarinets growling so low that they're almost inaudible, and oboes shrieking so high that you wish to goodness they were; violins divided till there are almost more parts than there are chairs; piccolos doubling the fiddles in the upper octave, to give 'em an edge; and all this against a continuous mass-production effect of pianoforte, four kettle-drums, bass drum, snare drum, big cymbals, little cymbals, triangle, glockenspiel, chimes, xylophone, marimba, Chinese block, castagnettes, tam-tams, a single cymbal hung flat and beaten with a drum-stick—and over in the corner the modest little celesta, doing its darndest, and as absolutely inaudible as though it were in Oshkosh. Nobody in his right mind can object to the use of all this formidable apparatus, if the composer can make good with it—and some of them do. The objection is, that in too many instances we hear a succession of pieces written for an array like this, and they all sound alike! Considering the labor of preparing these pieces, the labor of performing them, and (may I say?) the labor of listening to them, the lack of character and variety in the effect produced makes one doubt whether the result is worth the wear and tear. As the small boy said after learning the alphabet, it seems hard lines to have to go through so much to get so little.

Even the composers seem to have a glimmering of this occasionally: in a piece played by the Philadelphia Orchestra a couple of years ago, the composer, in a desperate effort to have something different for once, wrote a part in the score for two traffic lights, and accordingly they were installed among the other instruments on the stage, and solemnly winked alternately red and green, at the proper places in the music. You may think this a joke, but it isn't: it's an actual, if lamentable, fact.

Now if I go to a vaudeville show, and see a magician take a white rabbit with one black ear out of a silk hat, I may perhaps be mildly

entertained. But if I go to six vaudeville shows, at short intervals, and in each case see a different magician, who proceeds to borrow a silk hat, and bring out of it a white rabbit with one black ear, it begins to pall, after say the third rabbit. And this is a parable.

Of course, we mustn't belittle the matter of characteristic and effective sonority; it is highly important, if it is characteristic and effective. Brahms was a great composer; but I have always contended that he would have been just that much greater if he had had the knack—or perhaps tried a little harder—to make his music sound more effective in performance. But most of the big fellows have not neglected this aspect of their work. Do you remember, in the Scherzo of the Seventh Symphony (a few measures before the return of the principal theme) the astounding color effect that Beethoven gets with no greater array of instruments than two bassoons, one horn, and the string basses? It's absolutely original; neither Beethoven nor anyone else ever produced just that effect, either before or since. Look at the color effects in Wagner, in Strauss, in Debussy: these men worked miracles, and as Kipling says, they came off, too!

Then there is the matter of harmony. The perception of the relations between notes sounded simultaneously has broadened and deepened enormously since Monteverde's time, but however harmony has developed, it has always been rooted in one thing: the relationship of the various chords to a "foundation" chord, which was recognized as the "chord of the key" for the time being. The key might change many times, in the course of the piece; nevertheless, we were always conscious that there was a foundation on which the harmony rested, even if only temporarily; all the other chords were instinctively felt as related to that. If the harmony moved away from that chord, the ear was not satisfied till it got back to it. The result was that the hearer felt that the music must inevitably move forward: whether the composition were simple or complicated, once the sensation of a "centre" having been established, and the music having moved away from it, we could not rest unless it kept on moving till it got back. The sheer propulsive force that this gave to music was incalculable.

But now this tonal sense is to be done away with. There is to be no key note, whether for the entire movement or for the individual passages; all chords are on the same basis, none is considered either consonant or dissonant. Instantly the propulsive force of which I have



MR. W. W. KIMBALL, 3RD
(See Page 610)

spoken disappears; the mind does not stretch forward to a point of rest, because no chord is to be more restful than another. What's the result? Generally speaking, the result is that a piece of music might as well stop on page 9 as on page 11. For there is no sensation of what is sometimes called "excursion and return;" we have not started from any fixed point, and so we have no feeling of having gotten anywhere in particular; and there being no fixed point to which to return, we might as well quit one time as another—which is exactly the impression that so many modern pieces give. Over and over again I have seen audiences at the symphony concerts utterly unable to tell whether a piece was

ended or not, and watching Mr. Stokowski to find out. If he put down his stick, the piece was finished; if he kept it in the air, we knew that the movement had merely reached a pause, and that there was more to come. There was no other way to find out!

The plea is made that by abolishing the feeling for key-relationships we have given harmony so much more freedom. Well, we can't of course expect harmony to stand still; that would be nonsense. But speaking of freedom, I suppose that a ship without a compass is in a sense more "free" than a ship that has one. The first ship doesn't have to stick to any set course, but can wander at will; all directions are alike to it. But the ship with

the compass is after all the one that is more likely to get somewhere.

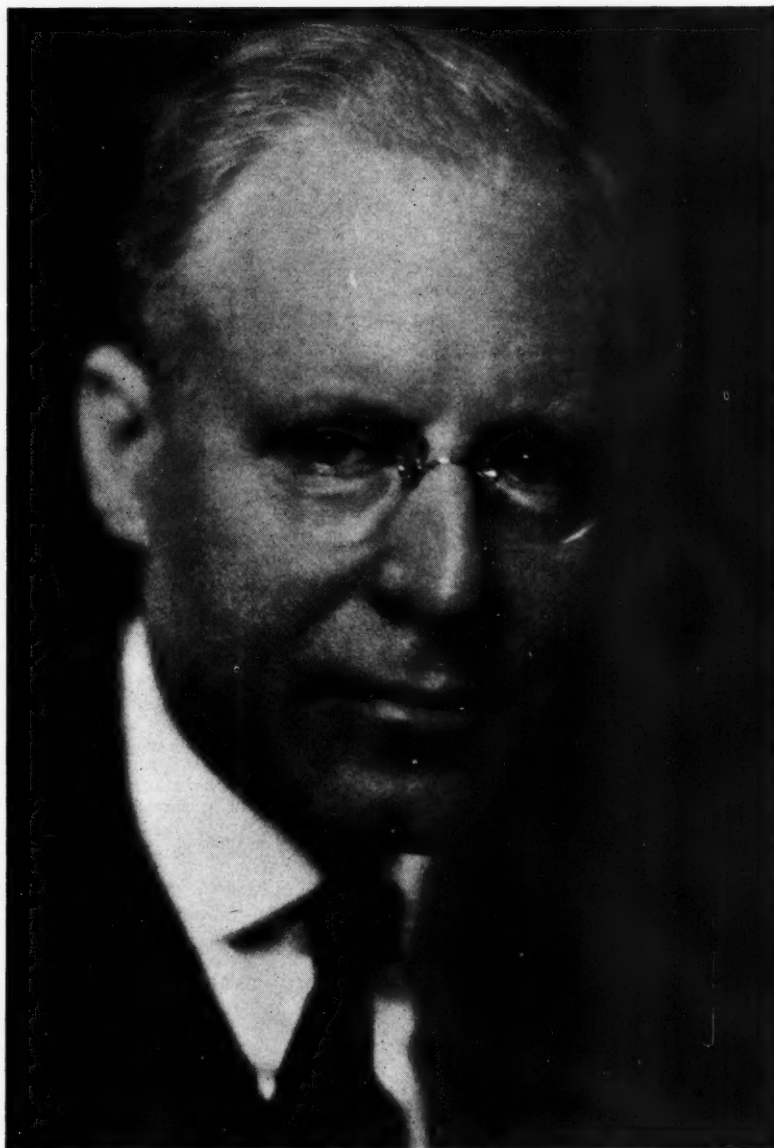
Then again—let us be fair—the modern harmonist says that anyhow his harmony is not meant to be a matter of design; that the chords are used simply as splashes of color, somewhat in the same way as he uses the timbres of the instruments. This is a perfectly legitimate claim. But why must we throw over the original use of harmony—what we might call the constructive use—because we also want to make a further use of it as a means of color? Why cripple ourselves by abolishing one means of effect, when we might just as well use both at once? If I have a more powerful engine put in my car, would it be common sense if I should for that reason run it on three wheels instead of four? If instead of going into a fight with my bare fists, I get a good club for my right hand, ought I on that account to tie my left hand behind my back? Perhaps our composers haven't skill enough to use harmony for purposes of design and purposes of color at the same time—then "that's something else again, Mawruss."

Then again: most of us, in listening to music, like to have our emotions stirred. It's part of the magic of the art that the composer can make us feel joyful, or sad, or thoughtful, not to mention many other emotions that are too delicate and complicated to be expressed in language—that he can make us feel all this at will, without our having the least reason in the world to experience these emotions, except that the music takes us out of ourselves, whether we will or no. But even the most interesting compositions of the modern school fail to move us this way; in fact, the composers would be the first ones to acknowledge that they had no intention of stirring our feelings. Nay, more than this: some of the advanced musicians of today are ready to deny that music can have any emotional effect at all. One hardly knows what to say to such a theory as that. If there is no emotional effect in music, why do we "feel the way we do," when we hear it? Why does the Funeral March from the *Eroica* make us feel solemn, and the *Pathétique* of Tchaikowsky depress us, and the *Scherzo* from the *Midsummer Night's Dream* give us a sprightly sensation? If it isn't the music that does this, what is it? Personally, I give it up: what's the answer?

I can imagine some reader of modernistic sympathies—if he has had the patience to read thus far—rising at this point to remark: "This man started out to be open-minded, but he has

done nothing but swat modern music, all along!" It's perhaps hard to avoid giving that impression, yet at the same time that is not my idea, really. Let me repeat, that I don't consider that the question as to whether you or I actually like a composition or not, in the ordinary sense of the word, has anything to do with the matter under discussion. If a piece has some stuff in it, and shows originality and invention, I say by all means let's give it an attentive hearing, even though it may not suit our taste. During the past season we had presented by the Philadelphia Orchestra an *Orchestral Ode* in memory of Lenin, by the young Communistic Russian composer Krehn. This was a case in point: it was thoroughly modern; sprawling, shapeless, angular, dissonant; ugly as sin and queer as Dick's hat-band; but it was original—it was interesting, by Jingo! Consequently it made so strong an impression that we had it a second time in the same season—a most unusual occurrence. But it was its originality that made the hit, not the fact that it was new, or modernistic, or polytonal, or daring, or bore any of the other popular catch-word labels.

Some time ago a lady wrote to one of the papers, finding fault with the audiences of the present day for their lack of enthusiasm over the modern works; and she said in effect that no matter how strange and repulsive they might seem to us, nevertheless we must remember that "somewhere among them lies genius!" Now that's a perfectly gratuitous assumption; there might be thousands of modernistic compositions written without a spark of genius among the lot of them, just as we know for a fact that there have been millions of conservatively written pieces that were as dead as a stuffed hippopotamus, whereas the ones that really amounted to something, and have survived, are comparatively few. The kick that we conservatives have is against the idea, so prevalent today, that if a composer masters a certain idiom—certain scale effects, certain unusual chords, certain new uses of the instruments—that therefore, ipso facto, what he writes must be worth listening to. My contention is, that I don't care two cents what idiom the composer uses, so long as he says something with it. Or here's another way to put it. If a composer has some musical idea which necessitates the use of an unusual scale, or a new effect of harmony, by all means let him write that way: he can't express himself in another idiom without saying something different from what he intended. But if he sits down



MR. R. P. ELLIOT

"The other half of the team" (See Page 610)

and says "Let's see what we can do in the way of a new scale—we'll try this: C, C-sharp, E natural, F natural, F-sharp, A natural, B-flat;" and then proceeds by main strength to manufacture a theme using these intervals, he may produce an interesting work, but it would be very unsafe to bet on it. It would be too much like the play in *Nicholas Nickleby*, that was constructed around the real pump and the two real wash-tubs that happened to belong to the manager. My despairing cry to the new generation of composers would be: "Use what medium you wish; use any scale, or none; any harmonic system, or none; any

orchestral coloring, or none—no, that would be too much to ask!—but for the love of Mike, when you start to talk, say something!"

Of course the art of music must be different today from what it was forty or fifty years ago: like all the other arts, it must change or perish. The danger just now seems to be that it will perish by the mere process of changing.

To boil it all down to a few words, it amounts to this: a musician has a perfect right to compose what would ordinarily be called ugly music, if his ideas are such as to require it. But no composer under heaven has a right to expect us to listen to things that are

ugly—and dull too! And if the young adherents of the modern school insist that these works, which seem so sapless to me, are really filled with intense interest for them, I can only say that like the friends of Mr. Peter Magnus, in *Pickwick*, "they must be very easily amused!"

Let me finish with a little story, because it illustrates exactly the way a great many of us feel, when we are obliged to sit through a performance of a new work by one of our modern experimental composers. In Queen Victoria's young days a brilliant company of amateurs

gave in London a performance of Ben Jonson's comedy, "Every Man in His Humour." It was not very entertaining—more of a literary curiosity than anything else; but all the great world of London went to see it, among them Lord Melbourne, the Prime Minister. Lord Melbourne had a habit of thinking out loud. He endured the performance pretty well for an act or two; and then suddenly, during a pause in the action, his voice was heard distinctly, all over the theater, remarking to himself: "Well, I knew beforehand that this play was going to be dull; but I didn't think it could be so d—d dull as all this!"



ST. MATTHEW'S LUTHERAN, HANOVER, PA.

Which houses one of the largest church organs in the world, an Austin of over twelve thousand pipes, now being completed. See next page.

The Organ

Mr. Barnes' Comments

—THE HANOVER ORGAN—

In these days when it is customary to purchase an organ just large enough to fulfill the minimum requirements, due largely to the necessity of conserving the funds of the church, it is refreshing indeed to discover an instance of where the reverse is true. Mr. J. Herbert Springer, in his interesting account of the very large organ in St. Matthew's Lutheran Church, Hanover, Pa., makes the statement that though the church seats 1200 people, and their present organ of 5000 pipes is quite large enough for any use of the church, or for recitals too, for that matter, yet *no great work of art was ever created purely from necessity*. He uses this idea in justification for doubling the size of an



Under the
Editorship of

William H.
Barnes

already quite adequate organ—not merely to have just a big organ, but to have one of the greatest artistic usefulness.

Naturally, such lavish provision for the organ may seldom be found, but to know that on occasion it is possible to find a donor to go way beyond what is merely necessary, and permit the fulfilment of many *ideals* should be an encouragement to all of us.—W.H.B.

form of pairs of stop-keys by which either the chancel or nave shades can be connected with the respective pedals, thus allowing the organist to direct the flood of tone as he chooses.

St. Matthew's Church seats approximately 1200 people, and of course the fine organ of 5000 pipes we have had is quite large enough for any use of the church, or for recitals too, for that matter. But no great work of art was ever created purely from necessity, so our reason for adding several thousand pipes this summer and planning to add several thousand in the future is not to have just a big organ, but to have an artistic one, perfectly balanced in every department and flexible enough to meet the demands of the most exacting artist. The donor of the organ is desirous of making it as fine as possible, understands my plan and aspirations, and very generously supports my scheme. As for the final result, it need only be said that the Austin Organ Company is doing the work, and everyone familiar with their late organs will know that it will be superb.

I began planning the specifications for this organ with two main ideas in my mind: first, that fine tone cannot be produced with sub and super couplers, and, second, that the greatness of a church organ does not depend any more (perhaps not so much) on the big voices than it does on a great variety of beautifully voiced soft and delicate ones.

In the Great Organ my chief interest was in having a complete Diapason chorus. The two old Diapasons are being exchanged for new ones which will be voiced with well developed harmonics, and a third Diapason is being added, as well as a new Octave of large scale. This chorus is well rounded out with the mutations, Quint, Tenth, Twelfth, Fifteenth, and two Mixtures, and is given a solid foundation with a proper 16' Diapason. A Bourdon has been added for a sub-octave for the flutes, and I regret

Building a Great Organ

An Organist's Plan to Ultimately Secure one of the World's
Outstanding Examples of Organ-building Art

By J. HERBERT SPRINGER

REQUESTING the details concerning what is being done to my organ this summer, and why, strikes me as being somewhat of a task, principally because what is being done will not finish the organ according to my entire specifications. I must wait two or three years for another organ chamber, and then I shall have my ideal organ, and incidentally one of the largest in the world. This summer I am having added what I can.

The church was built in 1924, and the organ installed at that time was a magnificent one of 87 stops built by Austin according to my own plans. But the church is still unfinished; the north transept cannot be built until an adjoining building for the Sunday School is reconstructed. When this is done I expect to have

another large chamber behind the transept into which can be moved the Pedal pipes, which are now scattered about in the other chambers, and the Solo, which is out of place in the rear of the church. By taking the Pedal pipes from the other chambers I shall also have more space to add stops which will be desirable for the manuals.

The entire organ is enclosed except the 16' Diapason on the Great. Lack of space compelled us to place it outside, so the lower pipes have to do duty as show pipes in the chancel. There are two openings for each of the main chambers, one in the chancel and one in the nave, and the shades are placed on these arches, the Choir and Great being necessarily under the same expression. These sets of shades are provided with separate controls in the

that lack of space necessitates using this rank of pipes also for 8' and 4' flutes. The reeds of the Great will be interesting. I have always felt that the most majestic and dignified tone in a symphony orchestra came from the trombones when played softly. But how seldom we find this magnificent quality in an organ! Usually the only Trombone is a 16' unimitative stop in the Pedal; but here we have the full mellow tone of the orchestral instrument available at two pitches. The new Trumpet will be bright.

To the Choir Organ is being added a *Vio'la da Gamba* to complete a family of which I already have a 16' *Contra Viola* and a 4' *Viola d'Amore*. An 8' *Chimney Flute* and a 4' *Wald-flöte* are being added so we may have open and stopped flutes in both pitches, with the present 8' *Concert Flute* and the 4' *Flute d'Amour*. The reeds of the Choir, too, are rather unusual. My desire was to have horn quality in 16', 8', and 4' pitches; so the *Baryton* will be voiced to be a sub-octave to the *French Horn*, and the *Corno-Clarion* will be of capped pipes. My plans for the future include moving the 16' *Pedal Diapason* to the new transept chamber when it is built, thus allowing more space in the *Great-Choir* chamber. Then the *Dulciana* unit, which is now being put into the *Swell*, will become a part of the Choir, drawing at 16', 8', 4', and 2'. The *Unda Maris* will also draw at 4', and there will be an independent *Tierce*. At that time the *Orchestral Oboe* will be in the Solo, and in its place in the Choir will be an *Oboe d'Amore*.

Among the additions to the *Swell* will be several unusual stops. The *Violin 8'* will be scaled so as to produce at second G the broad tone of the G-string of the violin, and it will be reduced toward the top to give the proper thin, keen tone. The bass will imitate a cello. Likewise the *Flauto Traverso* will be orchestral, the middle register being velvety while the upper part will be appropriately bright. A proper Octave is being added for the *Diapasons*, which permits the former *Violina* to be exchanged for one of softer and keener tone to serve as the proper octave for the strings.

The *Cornet de Violes* will be of tin, the ranks to be 10, 12, and 15. I am of the opinion that if a third-sounding rank of string-tone is above the Fifteenth, it becomes much too assertive.

The *Swell* reeds at the end of this summer will not be at all as I hope to have them. The only thing we

are adding now is a 4' *Clarion*; and the *Tuba Magna 8'*, on ten-inch wind pressure, is being placed in this chamber due to the antiphonal position of the Solo. But the *Tuba Magna* will eventually be in the Solo, and then I shall have space for my proper *Swell* reeds. The *Contra Fagotto* will be changed to a fuller *Posaune*, and an *Harmonic Trumpet* will be added to complete a loud reed chorus with the *Cornopean* and *Clarion*. There will also then be added a *Hecklephone 16'* and *Clarion Dolce 4'* to complete a soft reed chorus with the *Oboe* and *English Horn*. These reeds, of course, will all be independent ranks.

Practically nothing is being done to the Solo now, except placing the Chimes and old Harp in its chamber so they may be under separate expression from the Echo. A new *Deagan Harp* is going into the Choir. However, I have great plans for the future of the Solo when it finds its permanent abiding place in the longed-for transept chamber. Each class of tone will be developed with the family idea, the flue sub-octaves being a *Contra Tibia* and a *Contra Gamba*. The proper high-pitch stops will be there as well as a six-rank *Mixture*. The *Tuba Magna* will be there with pressure increased to fifteen inches, and a *Contra Tuba*, *Harmonic Tuba*, and *Tuba Clarion* will be independent ranks on ten-inch wind. There will also be a *Bass Clarinet 16'*, a *Corno di Bassetto 8'*, a *Bassoon 8'*, and perhaps several others.

The Echo Organ this summer will be one of the finest ever built. I am adding a *Quintaten 16'* for a sub-octave. The *Flauto Dolcissimo* and *Flute Celeste* are of *Spitzfloete* type. The *Violetta* will be a proper octave for the strings, and the *Ethereal Mixture* will be like the string mixture of the *Swell*, but of course softer. The *Piccolo d'Amore 2'* will be stopped wood in the lower three octaves with a *Spitzfloete* top. The reeds will be *French Trumpet* and *Corno d'Amore* in addition to the usual *Vox Humana*.

Due to lack of space, again, we cannot do much to the *Pedal Organ* now. There have been many stops added, but most of them are extensions or borrows. One of the most important is a *Tuba Profunda 16'* extended from the *Tuba Magna*. When the *Pedal* finally has its proper location, there will be an entire new rank of *Bombardes* to draw at 32', 16', 8', and 4'. There will also be a 32' *Diapason*, a 32' *Bourdon*, and a *Grand Cornet* of five ranks.

Two more sections I hope to get in the future. When the Solo is taken from its gallery chamber, there will be installed there a floating *Celestial Organ* to serve as an accompaniment to the Echo. It will contain some of the most delicate and beautiful things in the organ. The other section will be a floating *String Organ* of fifteen ranks placed above the chancel.

The new console will contain 228 stop-keys and provision for 53 more for the future additions. The actual stops this summer will number 180. There will be 122 ranks of pipes, totaling more than 7600, and Chimes, and two Harps. My plans for the future will call for over 4000 more pipes.

Such will be my organ—remarkable not only for its size, but principally for the great wealth of beautifully voiced soft stops, to be had here in practically every conceivable variety of tone color. The number of 4' stops is unusually large, and many classes of tone have been included in complete families from 16' pitch, with very little unification.

I believe I began this letter by saying it would be a difficult task to write a description of what I am doing. As is usual with "organ bugs," the most difficult thing has been to stop.

—ADDENDA—

We all understand how organ plans have a habit of changing while they lie about. The above mentioned changes to the Great, Swell, Choir, and Echo have been practically finished, and the new console has been installed. Now we are going on with work on other sections, and before this report can reach publication the Austin Organ Company will have gotten another contract for several thousand more pipes.

I originally intended that the Solo Organ should be placed in a future transept chamber, but, having discovered that there is plenty of space above the chancel, I have struck upon the better plan of placing it there in a new chamber which is now being built. This position gives the advantages of closer proximity to the Swell, Great, and Choir Organs, and also permits moving it immediately to its permanent location.

The Solo will now be finished. I have decided to eliminate the *Contra Gamba* mentioned above, because there will be two 16' ranks in the *String Organ*. There will be a family of open flutes at 16', 8', 4' and 2'; a *Diapason* and an Octave will be new; the new *Violoncello* and its



ST. MATTHEW'S LUTHERAN, HANOVER, PA.

Celeste will be of wood. The Zauberfloete 4' will be soft, and of harmonic stopped construction. The Harmonic Stopped Twelfth will have a soft, dead tone for solo combinations. Of unusual interest will be a six-rank Cornet; it will be composed of a 12th and 15th of Diapason pipes, 17th and 19th of flute, 21st and 22nd of Dulciana pipes. It will be a selective mixture without breaks except in the top octave of the high ranks. Some changes have been made in my plan for the Tuba family; the present 10" Tuba will be moved from the Swell, will be named Tuba Sonora, and a new Tuba Magna on 20" pressure will be installed; these will make a fine chorus with a Contra Tuba and an Octave Tuba.

This new chancel chamber will also contain temporarily the Pedal Bombardes at 32', 16', 8', and 4', a 32' Bourdon, and a 5-rank Pedal Mixture, as well as the String Organ of 18 ranks.

There is a probability that I may have to wait several months for the installation of the Celestial Organ of 16 ranks in the old Solo chamber above the gallery in the rear of the church.

In addition to the Solo and Pedal there will be other changes throughout the organ at this time. In the Great two more ranks will be added to the 3-rank mixture, and the Fourniture will be changed; the Trombones will be moved to the Solo, the Trumpet will be extended for use also as a Double Trumpet, and a Tromba will be added to draw at 8' and 4'. After having used the Dulciana unit in the Swell for several months I hesitate to move it to the Choir, and it will remain where it is,

but, instead of borrowing from the Dulciana, new ranks will be added for 12th, 17th, and 19th. The 12th will be a Rohrsnat of Chimney Flute pipes. The Cornet de Violes will be moved to the String Organ, but a Quint Mixture of five ranks will be entirely new. The reeds planned for the Swell will all be added.

I still hope for a new chamber for an independent Pedal Organ when the new transept is built to the church. Then a new wood Diapason, to draw at 32' and 16', and an independent metal Diapason at 16' and 8' can be added. At present the metal Diapason is borrowed from the Great. In this future chamber will be gathered all the present Pedal pipes. Practically everything else is being done this year. The present additions will make a total of more than 12,000 pipes controlled by 231 stops.

The String Organ will be coupled to any manual by use of one of the group stop-keys placed with the String Organ stops. There will also be provided a reversible piston beneath each manual to control the respective String coupler. It will be possible to set these couplers with the stops on the 5 pistons to be provided for the String Organ. In addition there will be a right toe piston to cancel all String stops and couplers. The Celestial Organ will be operated with precisely the same coupler and piston system as the String Organ. The couplers of any manual to which the String or Celestial might be drawn will also affect these sections.

The system for the control of the Great-Echo and Solo-Echo, over which I spent much mental effort,

has proved to be most successful. I was tired of clumsy pistons under manuals, tilting tablets on key-cheeks, or cancelers far off to the side. I have here three red stop-key cancelers placed between the Great couplers and Great-Echo stops: Echo Stops Off, Couplers Off, Great Stops Off. These can be set on first touch of Great pistons, on Great-Echo pistons, or on Great coupler pistons. Thus a full organ combination may be in use on the Great, and a touch of an Echo piston will cancel Great stops, cancel couplers, and give the desired Echo stops without destroying the full combination. Merely changing the cancelers, which might even be done with a coupler piston, will restore the original combination. It works like magic! Corresponding cancelers are provided for Solo and Solo-Echo.

The finishing and voicing will be in charge of Mr. Ferd. Rassman, who has been responsible for much of the beauty of this great organ from its very beginning in 1924.

HANOVER, PENNA.
ST. MATTHEW'S LUTHERAN
Austin Organ Co.

Stoplist by J. HERBERT SPRINGER
Specification by P. STARK, of the Austin Organ Co.
Begun in 1924, to be completed early in 1931.

| | V | R | S | B | P |
|-----|-----|-----|-----|----|--------|
| P | 11 | 11 | 51 | 39 | 484 |
| G | 30 | 30 | 39 | 7 | 1878 |
| G-E | — | — | 24 | 22 | — |
| S | 41 | 45 | 46 | 5 | 3117 |
| C | 20 | 20 | 23 | 1 | 1400 |
| L | 31 | 31 | 37 | 6 | 2191 |
| L-E | 21 | 21 | 22 | 1 | 1281 |
| N | 11 | 18 | 12 | 1 | 1098 |
| I | 12 | 16 | 16 | 2 | 1003 |
| | 177 | 192 | 270 | 84 | 12,449 |

PEDAL 7": V 11. R 11. S 51.

EXPRESSIVE

| | |
|--------|----------------------------|
| 32 | Diapason Two |
| | Bourdon One |
| 16 | DIAPASON ONE 56w |
| | DIAPASON TWO 44w32' |
| | Diapason Three (Great) |
| | BOURDON ONE 68sw32' |
| | Bourdon Two (Great) |
| | Bourdon Three (Swell) |
| | VIOLONE 44wm |
| | String Celeste 2r (String) |
| | Viola (Choir) |
| | Dulciana (Swell) |
| 10 2/3 | Violone |
| 8 | Diapason One |
| | Diapason (Great) |
| | Bourdon One |
| | Concert Flute (Choir) |
| | Violone |
| | Viole Celeste 2r (Swell) |
| | Dulciana (Swell) |
| | Aeoline (Swell) |
| 5 1/3 | TWELFTH 32m |
| 5 1/3 | Bourdon One |
| 4 | Diapason One |
| | FIFTEENTH 32m |
| | Bourdon One |
| 3 1/5 | SEVENTEENTH 32m |

- 2 2/3 NINETEENTH 32m
2 TWENTYSECOND 32m
V Grand Cornet
12-15-17-19-22
32 Bombarde
16 Tuba Magna (Solo)
BOMBARDE 10" 68r32'
Trombone (Solo)
Posaune (Swell)
Baryton (Choir)
8 Tuba (Solo)
Bombarde
Trombone (Solo)
Bassoon (Solo)
4 Bombarde
Trumpet (Swell)
- GALLERY:
16 BOURDON 44sw
Quintaten (Echo)
Viola da Gamba (Echo)
Salicional (Celestial)
8 Bourdon
Flauto Dolcissimo (Echo)
Viole Aetheria (Echo)
Voix Celeste 2r (Celestial)
Chimes (Celestial)
- GREAT 7": V 30. R 30. S 39.
EXPRESSIVE
16 DIAPASON 61m (Unexpressive)
Bourdon
8 DIAPASON ONE 61m
DIAPASON TWO 61m
DIAPASON THREE 61m
DIAPASON FOUR 61m
MAJOR FLUTE 61w
BOURDON 85w16'
CLARABELLA 61w
VIOLONCELLO 61m
GEMSHORN 61m
GEMSHORN CELESTE 61m
5 1/3 QUINT 61m
4 OCTAVE ONE 61m
OCTAVE TWO 61m
HARMONIC FLUTE 61m
Bourdon
3 1/5 TENTH 61m
2 2/3 TWELFTH 61m
2 FIFTEENTH 61m
1 3/5 SEVENTEENTH 61m
1 1/3 NINETEENTH 61m
*NINETEENTH 61m
1 1/7 TWENTYFIRST 61m
1 *TWENTYSECOND 61m
2/3 TWENTYSIXTH 61m
*TWENTYSIXTH 61m
1/2*TWENTYNINTH 61m
1/3*THIRTYTHIRD 61m
V Harmonics
17-19-21-22-26
Fourniture
19-22-26-29-33
Controls ranks marked*
16 Trumpet
8 TRUMPET 73r16'
TROMBA 73r
Orchestral Horn (Solo)
4 Tromba
8 Harp (Choir)
4 Harp (Choir)
- ECHO: S 24.
16 Quintaten
8 Diapason
Cor de Nuit
Melodia
Lieblichgedeckt
Flauto Dolcissimo
Flute Celeste
Viola da Gamba
Viole Aetheria
Voix Angelica
4 Fernfloete
Violetta
Dulcet
Dulcet Celeste
- 3 1/5 Tenth
2 2/3 Twelfth
2 Piccolo d'Amore
Fifteenth
III Etherial Mixture
8 French Trumpet
Cor d'Amore
Vox Humana
Celestial Harp (Celestial)
Chimes (Celestial)
Tremulant
SWELL: 7": V 41. R 45. S 46.
16 BOURDON 73sw
Dulciana
8 DIAPASON ONE 73m
DIAPASON TWO 73m
HOHLFLOETE 73w
GEDECKT 73sw
HARMONIC FLUTE 73m
ZARTFLOETE 73w
FLAUTO DOLCE 73m
FLUTE CELESTE 61m
QUINTADENA 73sm
VIOLIN 73t
VIOLE D'ORCHESTRE 73t
VIOLE CELESTE 73t
SALICIONAL 73m
VOIX SERAPHIQUE 61m
AEOLINE 73m
DULCIANA 97m16'
DULCIANA CELESTE 85m
4 OCTAVE 73m
FLAUTO TRAVERSO 73w
CHIMNEY FLUTE 73sm
VIOLINA 73t
Dulciana
Dulciana Celeste
2 2/3 ROHRNASAT 61sm
*TWELFTH 61m
2 FLAUTINO 61m
*FIFTEENTH 61m
Dulciana
1 3/5 TIERCE 61m
*SEVENTEENTH 61m
1 1/3 LARIGOT 61m
*NINETEENTH 61m
1 *TWENTY-SECOND 61m
V QUINT MIXTURE 305m
15-19-22-26-29
Sesquialtera
12-15-17-19-22
Controls ranks marked*
16 POSAUNE 73r
HECKELPHONE 73r
HARMONIC TRUMPET 10" 73r
CORNOPEAN 73r
OBOE 73r
ENGLISH HORN 73r
VOX HUMANA 4" 61r
4 CLARION 73r
CLARION DOLCE 73r
Tremulant
- CHOIR 7": V 20. R 20. S 23.
16 CONTRA VIOLA 73m
8 DIAPASON 73m
CHIMNEY FLUTE 73sm
CONCERT FLUTE 73w
FLUTE CELESTE 61w
GEIGEN PRINCIPAL 73m
VIOLA DA GAMBA 73m
DULCIANA 73m
UNDA MARIS 61m
4 FLAUTO D'AMORE 73sw
WALDFLOETE 73w
VIOLA D'AMORE 73m
2 2/3 NAZARD 61m
2 PICCOLO 61m
16 BARYTON 73r
8 Tuba Magna (Solo)
FRENCH HORN 73r
CLARINET 73r
OBOE D'AMORE 73r
VOX HUMANA 4" 61r
4 CORNO CLARION 73r
8 HARP (Deagan)
- 4 Harp
Tremulant
SOLO 10": V 31. R 31. S 37.
16 CONTRA TIBIA 73w
8 STENTORPHONE 73m
DIAPASON 73m
GROSSFLOETE 73w
DOPELFLOETE 73sw
ORCHESTRAL FLUTE 73w
GAMBA 73m
GAMBA CELESTE 73m
VIOLONCELLO 73w
VIOLONCELLO CELESTE 73w
4 OCTAVE 73m
FLUTE OUVERTE 73w
ZAUBERFLOETE 73sm
2 2/3 HARMONIC TWELFTH 61sm
TWELFTH 61m
2 CONCERT PICCOLO 61m
FIFTEENTH 61m
1 3/5 SEVENTEENTH 61m
1 1/3 NINETEENTH 61m
1 1/7 TWENTYFIRST 61m
1 TWENTYSECOND 61m
VI Cornet
12-15-17-19-21-22
16 TUBA 73r
Trombone
CLARINET 73r
8 TUBA MAGNA 20" 85r16'
TUBA SONORA 73r
TROMBONE 20" 85r16'
ORCHESTRAL HORN 20" 73r
CORNO DI BASSETTO 73r
BASSOON 73r
ORCHESTRAL OBOE 73r
Harmonic Trumpet (Swell)
English Horn (Swell)
French Horn (Choir)
Clarinet (Choir)
4 TUBA 73r
Tremulant
ECHO 5": V 21. R 21. S 22.
16 QUINTATEN 61wm
8 DIAPASON 61m
COR DE NUIT 61m
MELODIA 61w
LIEBLICHGEDECKT 61sw
FLAUTO DOLCISSIMO 61m
FLUTE CELESTE 49m
VIOLA DA GAMBA 73m16'
VIOLE AETHERIA 61t
VOX ANGELICA 61t
4 FERNFLOETE 61sw
VIOLETTA 61t
DULCET 61m
DULCET CELESTE 61m
3 1/5 TENTH 61t
2 2/3 TWELFTH 61t
2 PICCOLO D'AMORE 61sw
FIFTEENTH 61t
III Etherial Mixture
10-12-15
8 FRENCH TRUMPET 61r
CORNO D'AMORE 61r
VOX HUMANA 4" 61r
Tremulant
- ANCILLARY STRING 10":
V 11. R 18. S 12.
16 VIOL 2r 122t
8 VIOL D'ORCHESTRE 2r 122t
VIOL D'ORCHESTRE 2r 122t
One rank tuned flat
VIOLA DA GAMBA 2r 122m
VIOLA D'AMORE 2r 122m
One rank tuned flat
VIOLE SOURDINE 2r 122t
4 OCTAVE VIOL 2r 122t
VIOLA D'AMORE 61m
3 1/5 TENTH 61t
2 2/3 TWELFTH 61t
2 FIFTEENTH 61t
III Cornet de Violes
10-12-15
Tremulant

ANCILLARY CELESTIAL 5":

| | |
|----|--------------------------|
| | V 12. R 16. S 16. |
| 16 | SALICIONAL 61m |
| 8 | KERAULOPHONE 61m |
| | FLAUTO TRAVERSO 61w |
| | CHIMNEY FLUTE 61sm |
| | UNDA MARIS ONE 2r 122m |
| | UNDA MARIS TWO 2r 122m |
| | AEOLINE 61m |
| | VOIX CELESTE 2r 122m |
| 4 | FLAUTO MISTICO 2r 122w |
| | SALICET 61m |
| 16 | Vox Humana One |
| 8 | VOX HUMANA ONE 4" 73r16' |
| | VOX HUMANA TWO 4" 73r |
| 4 | Vox Humana Two |
| 8 | CELESTIAL HARP (Austin) |
| | CHIMES |
| | Tremulant |

COUPLERS: 46

| | | | |
|------|------|--------|------|
| To | 16' | 8' | 4' |
| Ped. | | GSCL | GS |
| Gt. | SCLE | SCLNI | SCLE |
| Sw. | S | GSCLNI | S |
| Ch. | SC | GSCLNI | SC |
| Solo | L | GSCLNI | L |

The Unison-Offs are very properly placed with the other couplers and are of course under the control of the Combons. They are red, to distinguish them from the usual black used by Austin for the other couplers.

CRESCENDOS

Great-Choir. Swell. Solo. Echo. Register.

The Register Crescendo, as likewise the Full Organ piston, automatically cuts out all Tremulants, Celestes, and Percussion, without moving the stop-tongues.

Crescendo Couplers: E-S. L-C. E-C. All to Swell (Master).

COMBONS: 90

On Double Touch, second touch operating Pedal stops and Pedal couplers: G-10. E-G 5. S 12. C 10. L 10. E-L 5. On single touch: Tutti 14. P 8. N 5. I 5.

Controlling couplers: G and G-E 2. C 2. L and L-E 2.

CANCELLERS

The usual complete equipment of patented Austin Cancellor Bars, and:

Great stops, Great couplers, and Echo-Great stops off.

Solo stops, Solo couplers, and Echo-Solo stops off. (These Great and Solo groups operate without moving the stop-tongues, and they are under the control of the Combons.)

String stops and couplers.

Celestial stops and couplers.

Pedal couplers.

4' couplers.

16' couplers.

16' stops.

REVERSIBLES

Three for each manual, controlling String and Celestial to manual, and manual to Pedal.

Full Organ.

Solo Tuba Magna.

G-P. S-P. C-P. L-P.

S-G. L-G.

MIXTURE COMPOSITION

GREAT HARMONICS

Breaks: F-Fs; 2F-2Fs; 2B-3C.

17-15-12-8

19-17-14-12

21-19-15-14

22-21-17-15

26-22-19-17

GREAT FOURNITURE

Breaks: BB-C; B-1C; 1B-2C; 2B-3C.

19-15-12-8-5

22-19-15-12-8

26-22-19-15-12

29-26-22-19-15

33-29-26-22-19

SWELL SESQUIALTERA

Breaks: 1F-1Fs; 2F-2Fs; 2B-3C.

12-8-1-1

15-12-18-8

17-15-12-10

19-17-15-12

22-19-17-15

SWELL QUINT MIXTURE

Breaks: BB-C; B-1C; 1B-2C; 2B-3C.

15-12-8-5-1

19-15-12-8-5

22-19-15-12-8

26-22-19-15-12

29-26-22-19-15

SOLO CORNET

12: Diapason

15: Diapason

17: Harmonic Flute (soft)

19: Harmonic Flute (soft)

21: Dulciana (smooth)

22: Dulciana (smooth)

Console

As will be readily discovered from the formation of the Mixtures, they have not been made selective for the purpose of making individual ranks available for use in solo combinations. There are too many irregular breaks for that. The only one considered for such use is the Cornet in the Solo Organ. To me a good Mixture can not be a group of in-

dividual mutations, but must be designed, and voiced, and regulated for its own purpose. In the divisions of the organ where mutations for solo purposes are desirable, they have been added as separate voices. The reason why so many Mixtures are the worst things in otherwise good organs is that they are not properly cared for; so my object in making these selective is for ease in tuning, and that I might always know without difficulty at the console just what needs tuning. This arrangement also permits cutting out any ranks that may produce too much brilliance.

The plans for this organ are to a very large extent my own; they have been growing in my mind for several years, and the Austin Organ Company has very graciously accepted them with practically no suggestions for changes. For every stop I suggested the material or kind of metal, and in many cases also scales and shape or design of pipes. All of the unusual stops are my own ideas; such as the Corno-Clarion 4' in the Choir, a soft capped, octave Horn; the high pressure capped Trombones; the high pressure Orchestral Horn; the unusual Scaling of the Swell Violin, which produces at G a good G-string tone; the Solo Violoncellos of wood; the unusually delicate stops of the Echo and Celestial, etc. I also drew up the plans for all Mixtures. With all this has gone voluminous description of the quality of tone I desired from every rank of pipes.

As for weight of metals, mouth-cuts, nicking, and most scales, these were details for men who knew more about them than I, and were planned to a large extent by Mr. P. Stark, chief draughtsman of the Austin Company, and by the voicers themselves.

Much of the beauty of this organ is due to artistry and great care of Mr. Ferd. Rassman, and of his unlimited patience for satisfying my constant demands for revoicing and regulating. It has been a great joy to work with him and with everyone in the Austin organization; they have shown endless cooperation, have revoiced entire ranks of pipes, have exchanged many ranks several times, and are now planning to exchange more in order to give me the exact tone-qualities I want for my scheme. Before the original organ was built I had great faith in the Austin Company, decided I wanted an Austin Organ, and no other builder was ever consulted. For the additions last year and again this

CONTENT

V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.

B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.

P—PIPE: Pipe-work only, Percussion not included.

DIVISIONS

A—Accompaniment

B—Bombarde

C—Choir

E—Echo

F—Fanfare

G—Great

H—Harmonic

I—Celestial

L—Solo

N—String

O—Orchestral

P—Pedal

R—Gregorian

S—Swell

T—Trombone

U—Unit Augment-

ation

VARIOUS

b—bars

c—cylinders

cc—cres. chamber

dh—double har-

monic

dl—double languid

f—flat

fr—free reed

h—harmonic

hw—high wind

lw—low wind

m—metal

om—open metal

ow—open wood

r—reeds

rs—repeat stroke

s—sharp

sb—stopped bass

sm—stopped metal

ss—single stroke

sw—stopped wood

t—tin

tc—tenor C

th—triple harm.

uex—unexpressive

v—very

w—wood

wm—wood and

metal

wr—wood reed

'—wind pressure

'—pitch of lowest

pipe in the rank

SCALE EXAMPLES

40x40—Dimension of wood pipe.

14"—Diameter of metal pipe.

41—Scale number.

42b—Based on No. 42 Scale.

46-42—Scale 46 at bass end, flared back

to Scale 42 at treble end.

2/3c—Coned to lose 2/3rd of diameter.

2/9f—Flattening 2/9th of circumference.

The relative dynamic strengths are indicated by the usual series ppp to fff.

year I went to them with my plans; no salesman was necessary. I must say that the results of the recent additions have made my faith even more firm.

You ask me how I induced my church to buy such an organ. This strikes me, knowing my congregation so well, as a very funny question. No; the church is not paying for it. I happen to have a friend in the congregation who gave the original organ. Several years ago I expressed a desire for a few more stops. She is a person who does everything she undertakes as well as it can be done, and she immediately became interested in my plans. I always told her the present organ was quite large enough for the church, that additions were not really necessary, but that no great work of art ever came into existence purely from necessity. She saw the point, and my plans developed gradually to their present enormous proportions. Her only restrictions were that I should tell no person what it all will cost and that her name should never be mentioned in anything that is printed about it. Otherwise I should be most happy to tell you more about the very generous lady who makes this all possible.

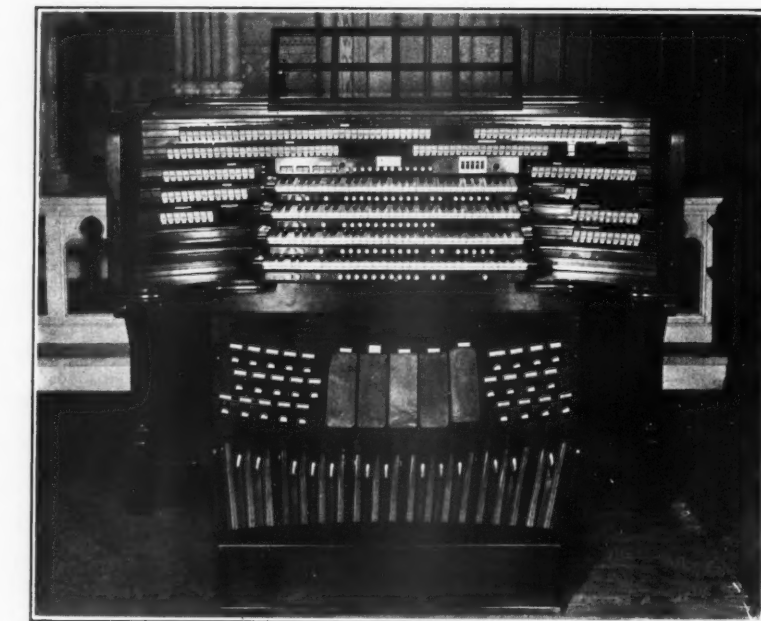
THE CONSOLE

The photograph reproduced herewith shows the console before the final stop-tongues were installed. The spaces below the short rows on the left will accommodate the Celestial Organ stops and additional Pedal; the spaces left of the three short rows on the right will take care of the stops of the Solo Organ, and beneath these rows will be the stops of the String Organ.

The long top row accommodates the Swell left and the Choir right; beneath it are the stops of the Great, Great-Echo, and the Choir couplers (right). The three short rows at the left are for the Pedal Organ; similar rows at the right take care of the Solo-Echo. Additional Combons are to be placed beneath the right Swell, Great, and Choir.

The console as herewith shown is to be sent back to the Austin factory in Hartford for the necessary changes and additions, for all of which preparation was made when the console was originally built.

The miniature rocking-tablets which Mr. Springer uses to control the individual ranks of the various Mixtures, and which he calls selec-



ST. MATTHEW'S, HANOVER, PA.

tive controls, are located in the console as follows:

Pedal: Choir, left key-cheek. No breaks in the Grand Cornet.

Great: Harmonics, left Great, Fourniture, right Great; Ethereal, left Great.

Swell: Susquialtera, right Swell key-cheek.

Solo: Cornet, right Solo; Ethereal, left Solo. No breaks in the Ethereal Mixture.

String: Cornet de Violes, left Swell. No breaks.



—AN ANALYSIS SHEET—

The Estey Organ Co. is responsible for an innovation in the form of an analysis sheet by which a prospective purchaser may readily compare the specifications offered him by three bidders. It is a wholesome indication that the organ industry is entering upon a new day, a day when the best builders will be able to stand on the quantity and quality of the materials they deliver, instead of on the price asked. Which, in turn, is precisely in accord with the ideas promulgated officially by this magazine in its recent issues.

Just what does an organ builder himself consider the chief things to investigate in an organ? Of general character are these points, which the analysis sheet calls attention to and asks comparisons on:

The builder:
Location of his factory;
When established;

Financial rating;
His guarantee;
How long he wants to install the instrument in the auditorium.
The Organ:
General type;
Type of windchests;
Construction of crescendo chambers;
Crescendo motor;
Type of crescendo shutters;
How much for annual care;
Cost of preparing chambers, etc., for the instrument;
Size of blower;
Special exclusive features.

The Console:
Couplers;
Combons;
Manner of seating Combons;
Manual accessories;
Pedal accessories;
Type of contacts;
Type of switches;
Accessibility.

Materials:
Wood:
How long seasoned;
How long kilndried;
Where kilndried;
Leather for regulators;
Leather for pneumatics;
Construction of cables;
Where pipes were made.
Number of registers.
Number of ranks.
Price.

This is not the same order in which the Estey analysis sheet gives the various items, but represents a rearrangement of them to conform

to a player's idea of an organ and its content.

Is the ground thoroughly covered? or are there additional points upon which a comparative analysis should be made in the purchase of an organ? Quality? Quality is indefinable not subject to tabulation, so long as every reputable builder has honest endorsements from some of the most critical of the profession. The nearest approach to a comparative analysis of quality would be to try to put on paper one's own individual and personal reaction, and that would mean not the tabulation of a builder but of every organ of his we ever heard, for no factory can ever turn out two exactly alike for quality.

The theme invites discussion. And perhaps challenges those who take the name of organ architect lightly unto themselves.



COLORADO SPRINGS, COLO.

COLORADO COLLEGE CHAPEL

Welte-Tripp

Chapel and organ donated by EUGENE P. SHOVE

Stoplist by FREDERICK BOOTHROYD

Architect of chapel, JOHN GRAY

V 41. R 45. S 61. B 14. P 2970.

PEDAL

- 16 DIAPASON 32
- Diapason (Great)
- BOURDON 44
- Lieblighgedeckt (Swell)
- Dulciana (Choir)
- 10 2/3 Diapason (Great)
- 8 Diapason (Great)
- Bourdon
- 4 Diapason (Great)
- 16 TROMBONE 56
- Trumpet (Swell)
- 8 Trombone
- 4 Trombone
- 8 Chimes

(The Pedal Organ above is listed to show, as all T.A.O. stoplists must, the technic of stoplist-writing and give at a glance the derivation of all borrows. More information is obtained, with less expenditure of time, from a T.A.O. stoplist than from any other form so far devised.)

GREAT (Expressive)

- 16 *DIAPASON 61
- 8 *DIAPASON ONE 61
- DIAPASON TWO 61
- Hohlfloete 61
- Gemshorn 61
- 4 *PRINCIPAL 61
- HARMONIC FLUTE 61
- 2 2/3 TWELFTH 61
- 2 FIFTEENTH 61
- III MIXTURE 183
- 8 TUBA 73
- HARP 61
- CHIMES 25
- *Unexpressive

SWELL

- 16 LIEBLICHGEDECKT 73
- 8 HORN DIAPASON 73
- COR DE NUIT 73
- (Cavaille-Coll scale)
- CLARABELLA 73
- VIOLE D'ORCHESTRE 73
- SALICIONAL 73
- VOIX CELESTE 73

- 4 GEIGEN 73
- FLAUTO TRAVERSO 73
- 2 2/3 NAZARD 61
- 2 FLAGEOLET 61
- SUPER-OCTAVE 61
- IV MIXTURE 183
- With Super-Octave
- 16 TRUMPET 73
- 8 HARMONIC TRUMPET 73
- OBOE 73
- VOX HUMANA 73
- 4 HARMONIC CLARION 73
- 8 Harp
- 4 Celesta
- Tremulant

CHOIR

- 16 Dulciana
- 8 CONCERT FLUTE 73
- GEIGEN PRINCIPAL 73
- DULCIANA 85m16'
- UNDA MARIS 73
- 4 FLUTE 73
- 2 2/3 NAZARD 61
- 2 PICCOLO 61
- 8 Tuba (Great)
- CLARINET 73
- COR ANGLAIS 73
- Harp
- Chimes
- 4 Celesta
- Tremulant

The readers will note that this interesting stoplist as furnished by the Builder shows an organ with virtually no borrowing in the manuals and makes an instrument of unusual richness. Mr. Boothroyd plays a 4m Welte in his own church, Grace St. Stephens, Colorado Springs. Contract was signed last month. We regret that in so interesting and important an organ nothing is shown by the stoplist but a list of names; the many missing details, possible to show in a T.A.O. stoplist, are the vital points that will undoubtedly make of this instrument a genuine work of art.



NEW YORK, N. Y.

DE WITT CLINTON HIGH SCHOOL

FAR ROCKAWAY HIGH SCHOOL

JAMAICA HIGH SCHOOL

JAMES MUNROE HIGH SCHOOL

RICHMOND HILL HIGH SCHOOL

THEODORE ROOSEVELT HIGH SCHOOL

TRAINING SCHOOL FOR TEACHERS

Estey Organ Co.

| | V | R | S | B | P |
|---|----|----|----|----|------|
| P | 2 | 7 | 10 | 8 | 88 |
| G | 10 | 10 | 17 | 5 | 718 |
| S | 11 | 12 | 16 | 3 | 803 |
| C | 7 | 7 | 11 | 2 | 511 |
| | 30 | 31 | 54 | 18 | 2120 |

The accompanying stoplist represents seven identical organs, the first of which has just been installed in the Theodore Roosevelt High School, the others of which are to follow as speedily as they can be satisfactorily built and installed. Each instrument is equipped also with an automatic player.

PEDAL: V 2. R 2. S 10.

- 32 Resultant
- 16 DIAPASON 44
- Dulciana (Choir)
- BOURDON 44
- Lieblighgedeckt (Swell)
- 8 Diapason
- Dulciana (Choir)
- Bourdon
- 16 Tromba (Great)
- 8 Tromba (Great)
- GREAT: V 10. R 10. S 17.
- 8 DIAPASON ONE 73
- DIAPASON TWO 73

- Dulciana (Choir)
- DOPPELFLOETE 73
- Concert Flute (Choir)
- GAMBA 73
- 4 OCTAVE 73
- HARMONIC FLUTE 73
- 2 2/3 TWELFTH 61
- 2 FIFTEENTH 61
- 1 1/3 NINETEENTH 61
- III Mixture
- 12-15-19
- 16 Tromba
- 8 TROMBA hw 97
- 4 Tromba
- 8 HARP 61b
- 4 Celesta
- SWELL: V 11. R 12. S 16.
- 16 LIEBLICHGEDECKT 73
- 8 HORN DIAPASON 73
- STOPPED FLUTE 73
- VIOLE D'ORCHESTRE 73
- VIOLE CELESTE 73
- AEOLINE 73
- FLAUTO TRAVERSO 73
- VIOLINA 73
- 2 FLAUTINO 73
- III Mixture 61
- 12-15-17
- 12-15 from Flautino
- 16 Cornopean
- 8 CORNOPEAN 85
- VOX HUMANA 61
- (Synthetic Oboe)
- 4 Cornopean
- 8 Harp (Great)
- 4 Celesta (Great)
- Tremulant
- CHOIR: V 7. R 7. S 11.
- 16 Dulciana
- 8 DULCIANA 85
- UNDA MARIS 73
- CONCERT FLUTE 73
- GEIGEN PRINCIPAL 73
- 4 Harmonic Flute (Great)
- 2 PICCOLO 61
- 8 CLARINET 73
- ENGLISH HORN 73
- Harp (Great)
- 4 Celesta (Great)
- Tremulant



PITTSBURGH, PA.

SHADYSIDE U. P. CHURCH

M. P. Moller

Stoplist by GEORGE W. TILL.

Scales and pressures by J. O. FUNKHOUSER.

Finished voicing by E. V. CLARKE.

Completed January 15, 1930.

| | V | R | S | B | P |
|----|----|----|----|----|------|
| P | 2 | 2 | 11 | 9 | 88 |
| G | 7 | 7 | 15 | 7 | 499 |
| S | 9 | 9 | 14 | 4 | 657 |
| C | 5 | 5 | 8 | 2 | 365 |
| E | 6 | 6 | 7 | .. | 366 |
| *U | 3 | 3 | 3 | .. | 267 |
| | 32 | 32 | 58 | 22 | 2242 |

*Unit Augmentation Division.

PEDAL 5": V 2. R 2. S 11.

32 Diapason (Lower Octave Resultant)

- 16 DIAPASON 44w
- BOURDON 44w
- Bourdon (Swell)
- Viol (Unit Augmentation)
- 8 Diapason
- Bourdon
- Viol (Unit Augmentation)
- 4 Tibia (Unit Augmentation)
- 16 Tuba (Unit Augmentation)
- 8 Tuba (Unit Augmentation)
- GREAT 5": V 7. R 7. S 15.
- 16 Viol (Unit Augmentation)
- 8 DIAPASON ONE 73m
- DIAPASON TWO 73m

DULCIANA 73m
Tibia (Unit Augmentation)
DOPPELFLOETE 73ws
GAMBA 73m
4 OCTAVE 73m
Tibia (Unit Augmentation)
2 2/3 TWELFTH 61m
2 Viol (Unit Augmentation)
1 Viol (Unit Augmentation)
8 Tuba (Unit Augmentation)
4 Tuba (Unit Augmentation)
8 Chimes (Echo)
Tremulant
SWELL 5": V 9. R 9. S 14.
16 BOURDON 73sw
8 DIAPASON 73m
Viol (Unit Augmentation)
SALICIONAL 73m
STOPPED FLUTE 73sw
VOIX CELESTE 73m
HARMONIC FLUTE h 73m
4 Viol (Unit Augmentation)
2 Viol (Unit Augmentation)
1 Viol (Unit Augmentation)
8 CORNOPEAN 73r
FRENCH HORN 73r
OBOE 73r
Chimes (Echo)
Tremulant
CHOIR 5": V 5. R 5. S 8.
8 DIAPASON 73m
CONCERT FLUTE h 73m
GEMSHORN 73m
MUTED VIOL 73m
4 Viol (Unit Augmentation)
2 Viol (Unit Augmentation)
8 CLARINET 73r
Tremulant
ANCILLARY ECHO: V 6. R 6. S 7.
8 STOPPED FLUTE 61sw
VIOL D'AMOUR 61m
VOX ANGELICA 61m
4 VIOLETTA 61m
8 EUPHONE 61r
VOX HUMANA 61r
CHIMES 21t
Tremulant
UNIT AUGMENTATION 10":
16 VIOL 109m
8 TIBIA 73sw
16 TUBA 85r
Tremulant
COUPLERS 37
To 16 8 4
P GSCE GSCE GSC
G GSCE GSCE GSCE
S SE SE SE
C SCE SCE SEC
E E E E
COMBONS 24
G 4. S 4. C 4. E 4. Tutti 8.
Pedal Organ controlled by the manual
Combons.
CRESCENDOS 6
Chambers: G. S. C. E. U.
Shoes: G. S. C. Register.
Couplers:
S-G. C-G. E-G. U-G.
E-S. U-S. S-C. E-C. U-C.
REVERSIBLES: G-P. S-P. Full Or-
gan.
PERCUSSION: Deagan.
BLOWER: Kinetic 7½ h.p.



BATON ROUGE, LA.
FIRST M. E. SOUTH
Henry Pilcher's Sons, Inc.
V 22 R 22. S 36. B 10. P 1548.
PEDAL

16 DIAPASON 32w
BOURDON 44w
Stopped Flute (Swell)
Bourdon
8 Gamba (Great)

GREAT EXPRESSIVE

8 DIAPASON 73m
GROSSFLOETE 85w
GAMBA 73m
GEMSHORN 73m
4 OCTAVE 61m
Grossfloete
8 TUBA 73r
Chimes (Echo)
Tremulant

SWELL

16 Stopped Flute
8 HORN DIAPASON 73m
STOPPED FLUTE 97w16'
SALICIONAL 73m
VIOLE D'ORCHESTRE 73m
VIOLE CELESTE 61m
4 Stopped Flute
2 2/3 Stopped Flute
2 Stopped Flute
8 OBOE 73r
VOX HUMANA 61r
Chimes (Echo)
Tremulant

CHOIR

8 ENGLISH DIAPASON 73m
DULCIANA 73m
MELODIA 85wm
4 Melodia
8 CLARINET 73r
Chimes (Echo)
Tremulant

ECHO

8 COR DE NUIT 85wm
VOX ANGELICA 73m
UNDA MARIS 61m
4 Cor de Nuit
8 CHIMES 20
Tremulant
28 Couplers
20 Combons
9 Pedal accessories



KIMBALL ORGANIZATION

W. W. KIMBALL OF THIRD GENERATION

TAKES CHARGE OF ORGAN WORK

Mr. W. W. Kimball, of the third generation of the music instrument manufacturers of that name, has become managing director of the organ department of the W. W. Kimball Co. of Chicago.

Mr. Kimball has had about a decade of practical experience in the Kimball organization, with special emphasis on the organ department, and close association both with the manufacturing end of the work and the equally vital phase of association with the consumer public, namely the organ profession itself.

The foundations of the Company were laid seventy-three years ago. The founder was first a dealer, later he became a wholesaler, and finally a manufacturer of music instruments. The organ came as the climax of Kimball production, and many notable Kimball Organs have been installed throughout the country, notably in the East; among them are the Memphis Municipal Organ, the 5m Kimball in the magnificent Roxy Theater in New York City, and the 4m Kimball in

the Ball Room of the great Convention Hall in Atlantic City.

Associated with Mr. W. W. Kimball in the management of the organ department of the Kimball Co. is Mr. R. P. Elliot, "the other half of the team, functioning as chief engineer." Mr. Elliot achieved his best work with the Kimball Company some few years ago, and rejoined the organization after brief association with three other builders in the East. Nothing could be more appropriate than that the destinies of the Kimball Organ should be entrusted to Messrs. W. W. Kimball and R. P. Elliot, the two men who have the welfare of the Kimball Organ most at heart and who can be depended upon to foster its development with keenest zeal.

Mr. Kimball's experience with the organ department is of the most practical nature, as he has worked his way up through the factory; after that he spent two years installing Kimball Organs, and for the past three years he devoted himself to developing a new and thorough cost-accounting system. He and his brother, Mr. David Kimball who is now the advertising manager, are both directors of the Company. (See pages 599 and 601.)

—HONORS TO MOLLER—

The Moller organization has again received an evidence of the esteem in which it is held, even in its own country, when a writer was sent by one of the local newspapers to make a visit through the factory and write an extensive report for publication. The resultant article covered in a non-technical manner the many details already published in these columns some years ago.

The factory is not only the largest of any kind in Hagerstown, Md., but also the largest organ factory anywhere in the world. One of the special features is the immense erecting room with its unique shipping facilities. A railroad siding runs into the erecting room at one end and loading is done with maximum convenience at floor-level.

A studio has been built into the most recent addition to the factory, with the new office rooms on the first floor and the studio above. The chief ornament of the studio is a three-manual Artiste, performing organ music and transcriptions in a manner impossible to human hands.

—GOING UP!—

According to George Engles of the NBC Artists' Service, the bookings for concert artists for the coming season show a 20% advance over last year. Getting your share?

Church Music

Mr. Dunham's Comments

—THE VOCAL STYLE—

FOR SEVERAL MONTHS I have been devoting considerable time to the study of choral compositions of various types. Particularly I have examined many a-capella works with some analysis of the vocal part-writing.

Among other conclusions the fact appeared evident that there is such a thing as the so-called "vocal style." Many of our musicians take every opportunity to belittle or to discount the study of strict counterpoint. A study of the situation discloses an amazing analogy between the vocal style as exemplified by the finest of unaccompanied choral compositions and the principles of this unpopular subject. It would be remarkable that anyone might be able to write true a-capella music without an application of these rules as formulated by such a theorist as Dr. Pearce. Like all theoretical study the value of this subject lies in its application.

One rather important detail came from my study. There is no doubt that much of the music intended for unaccompanied singing is not, in reality, suitable. In spite of the admonition to forego the piano part in performance it is often distinctly instrumental in style. Such music reveals a striking lack of appreciation of vocal limitations on the part of composers.

The test of a-capella music is the ability of a good chorus to sing it with approximately accurate intonation and with no deviation in pitch. This is difficult enough at the best. But with such handicaps as some music raises, such a result is practically impossible.

This is not a detailed analysis of the subject. What I hope to convey to my readers is simply this: Do not blame your choir or yourself for some of the faulty singing of certain a-capella works; the trouble may lie with the composer. Study the compositions that go flat and see if



Under the
Editorship of

Rowland W.
Dunham

you can discover where the trouble really is. Many of these works are so beautiful that it seems too bad to eliminate them from our repertoire. In such cases there is no reason why we should not use them, but with a light accompaniment. The modern organ, with its soft shimmering strings and mellow flutes, furnishes ample color possibilities for these occasions. Strangely enough, in many instances not only is the danger of singing out of tune eliminated but the work actually sounds better with the organ.

Choirmasters are frequently hesitant about using the organ with a presumed unaccompanied anthem. Such a course is frequently justifiable and in any case legitimate. Better do any work well, without danger of difficulty, than to attempt something that does not quite function. Even in works which are entirely vocal in style I recommend the use of the organ if there is any chance of the performance's being inferior otherwise. Flat singing is too prevalent, and too distressing to even the least musical, to be permitted in any self-respecting locality.



Calendar Suggestions

By R. W. D.

"HE MAKETH WARS TO CEASE"—John P. Scott. A melodious anthem of a sort that will have a general appeal. The text is one that is popular today. Not difficult, and practical for the average choir. 9p. Flammer.

"FAITH OF OUR FATHERS"—Marcus Carroll. Hymn anthem. Simple and effective. Reviewed before. 8p. Ditson.

"WE PRAY THEE, GRACIOUS LORD"—James. One of the earlier works. A motet, a-capella, not easy, but worth the effort of preparation. A very fine and dramatic ending. 4p. Schirmer.

"SERVICE RESPONSES"—Delamarter. A new set of practical responses for non-liturgical churches. The comparative scarcity of such material recommends this set to the choir-master seeking something worth while. 8 responses, 11 Amens. Summy.

"THE LORD IS MY LIGHT"—Parker. Too well known to require comment. Mendelssohnian and melodious. Probably the best known setting of this text.

"ALL PEOPLE THAT ON EARTH"—West. A Thanksgiving anthem suitable for almost any occasion (no mention of harvest). Well constructed and not difficult. "Old 100th" introduced at the close. 8p. Novello.

"O GIVE THANKS UNTO THE LORD"—Harvey Gaul. A real harvest anthem. Reviewed before. Recommended for this season. 8p. White-Smith.

"LIGHT OF THE WORLD"—Elgar. A stirring chorus from "The Light of Life." It should be known by all choirmasters. 9p. Novello.

"HOSANNA IN THE HIGHEST"—Stainer. One of the old standard Advent anthems. 6p. Novello.

—EDWARD G. MEAD—

After a vacation in Maine, Mr. Mead has returned to his studies at Miami University, Oxford, Ohio. Aug. 24 he gave a recital in Bowdoin College, Brunswick, Maine, his third appearance there, with a fourth recital booked for the post-Christmas vacation period.

—PIUS X SCHOOL—

The Pius X School of Liturgical Music in New York City announces its winter courses for choirmasters, to include these subjects: Liturgical Singing, Gregorian Chant, Advanced Chironomy, Polyphonic Singing, Boychoir Training, Ear Training, Psychology of Music Education, etc.

A Fantasy

What one Organist Does to make Church Music Interesting to the Community

THE READERS will please assume all the risk if they decide to read this sketch. The quotations are taken from a long story that concerns itself with an organist's effort to get a job, or perhaps get a better job. We omit the childish pulpit-story materials and quote only the passages that have valuable suggestions in them:

"In the first place, his playing of the opening piece is not just a dreary droning, as so many voluntaries are. He paints a real tone picture of great cathedrals and age old abbeys, of Galilean hills and plains and lakes; he makes you see and feel the scenes about which the minister is to preach that day. They say that he and the pastor work out every program together, in order to make the music appropriate to the sermon.

"The choir has doubled in size, in just a few weeks, and instead of singing an anthem or two, and sitting down complacently, he has them trained so that they sing all the responses and little versets from memory. They don't look at a note, but just watch him like hawks, and attack and release their words with such fine precision that you can understand every word they sing.

"You'll just thrill when they sing the anthems. They sometimes start with such a volume of tone as would seem to fill every crevice and cranny of that great church, and then shade off into such a delicately beautiful softness and sweetness that you have to pinch yourself to make certain you are not dreaming. When they come to a place where they accent some important word, then again fade away, only to grow again to a colossal climax—well, you just feel as though you were listening to the angels."

Now this organist has some commendable ideas for the development of church music, even if his fantastic method of getting a job would make most of us blush. The accommodating questioner, so the story goes, though she "saw in the paper" that this organist had a boychoir, and then we get this:

"Oh he has! A large choir of sixty or more boys. And how they can sing! Once each month he has

them seated in the rear gallery of the church, and they and the regular choir sing back and forth to each other, in what they call an antiphonal anthem.

"Yes, and they look like little cherubs. I love every one of them. He also has a wonderful symphony orchestra organized. They are not yet playing in public, but my oldest boy has joined; he plays the clarinet, you know, and he is just crazy over it. He says he never knew that being a musician was so much fun. He says that when they do play in public, they'll 'startle the natives.' Anyway, it is keeping him interested in the Bible School during a critical period of his life, and that is a great satisfaction to me.

"Besides, being a member of the orchestra entitles him to attend the educational meetings of the choir. Every Tuesday the organist holds a class for those in the choir who wish to become better musicians. He calls it a Course in Choir Essentials. He has all kinds of laboratory paraphernalia with which he illustrates what science has revealed about sound and overtones and harmonics and acoustics, and I don't know what else.

"Well, I must go in and get my husband's lunch. I did not realize how voluble I had become over our new organist; but he is certainly giving us something our church never had before. The young people, and the older ones as well, are infatuated with him."

So much for what the ladies have to say about that charming new organist. Here we come to what the organist says about himself and the work he will do, and he begins by calling himself—

"An organist of known ability, with a repertoire of more than two thousand organ works, opening each service with an organ recital of just those numbers appropriate to the service of the day; who would direct (and organize, if necessary).

"A Large Chorus Choir of volunteer members, in regular attendance, assisted by a Solo Quartette of paid professional soloists, singing a service of the best standard compositions, with suitable ritual of memorized responses, versets and amens (processional and recessional, if desired) and producing four to six oratorios

each year, appropos of the season; a man who would

"Organize, Train and Rehearse a Choir of Boys, for antiphonal work with the principal choir, thus developing material for the future, and retaining their interest during their youth; and, if required,

"Assume Charge of the Bible School Orchestra, that greatest of problems to many churches, with a view to evolving a creditable symphony orchestra; and, should your church have an organ of limited possibilities, to have a man qualified to

"Draft Plans and Specifications for a large and suitable four-manual organ, to enhance the effectiveness of your new program of music; to supervise the erection of such an organ, its voicing and balance, to the end that your church secure full value for its investment; a musician and pedagogue who, by reason of personality as well as learning, is capable of, and who would

"Conduct Classes, free to choir members and choir aspirants, for the development of choir singers in the essentials of church musicianship, in order that each year might find in your church abler and finer choristers.

"There is a man who can and will do all that is herein above stated, and more; if you are sufficiently interested to seriously consider him for a program to extend over five years in a spiritually musical ministry at a compensation commensurate with the result to be achieved. This man will produce a service in complete harmony with the subject and spirit of the preached message of the day. Working in close sympathy with the Pastor, his programs made to dovetail into the thought and text of the sermon with a fidelity which proves convincing, an artistry that is compelling, and a sincerity that returns the stranger and the church member alike to the pew, Sunday after Sunday, with the sense that a real experience will be forfeited if they remain away.

"This Organist-Director is a Musical Pastor, so to speak, conducting his work with that devotion which characterizes the Ministerial Pastor's labors. While genuinely ethical in matters pertaining to the Music Profession, he has never been known to place his work upon a strictly commercial basis; so much work for so much money. The initial arrangements completed, he proves an untiring worker, too busy to be a bore; too sincere in his occupation to slight his task; too dynamic to fizzle out; too refined a gentleman to become

offensive. Every Pastor under whom he has served reports his record without comparison. Collections have been doubled; congregations increased; the service revitalized."

We gasp for breath and shout glory be. We have found the long-sought definition of the perfect church organist.

Now we are not poking fun at the organist who invented all these paragraphs. True, we could not use his advertising methods without feeling ashamed of having lost our self respect, but every man has a right to his own methods, and this man certainly lays the law down on what a church organist can do and should do. Can we think of anything else a church organist might do to help his church? We are grateful to the alert T.A.O. reader who sent these materials to the editorial office, and we hope each church organist who has read the paragraphs will ponder them long and sincerely. We believe that if any conservatory, any teacher, any fraternal body of church organists, any religious body wants a definition of the duties of a church organist, they have it here. Why not re-read those paragraphs and ponder them deeply?

So much for that. Here is another of the same stamp. An organist defines the duties and opportunities of the profession and claims willingness and ability to meet all these obligations. We quote various significant questions and statements:

"Does your music help to attract people to your church?"

"Should your congregation number 1000 members, a volunteer choir numbering 10% of your congregation could be organized. There would be four choirs: an adult, a boy, a girl, and a primary choir for children from six to nine years of age.

"The adult choir would number about forty voices, each member to receive one-half hour of private voice instruction, weekly, for his or her services.

"All boys from 10 to 14 years of age, all girls from 10 to 16 years of age, and all primary children from 6 to 9 years of age, would have class lessons, in their respective groups, consisting of one-half hour, followed by one-half hour of social and entertainment. Also an orchestra would be organized consisting of children from 10 to 16 years of age. These children would receive class instrumental instruction. There would be an orchestra for adults, who would receive orchestral in-

struction only of a more advanced nature.

"My program includes an organ recital each week from October until May. This recital can be given as an attraction for mid-week services, at noon, or in conjunction with a twilight service on Sunday afternoon from 4:30 until 5:30 o'clock. I use members of my choirs to assist me with this program.

"All societies of the church have the use of my services. For instance, the men's club, the women's societies, the missionary societies, prayer meetings, weddings and funerals.

"To go a little deeper into the program, the members of the choirs are not merely taught to sing music for the church service, but they are taught to interpret the meaning of each piece of music that is presented by them. I require three weeks to prepare a program; in other words, I am rehearsing three weeks in advance.

"During a period of one year, I will instruct the choir to sing 40 new anthems, 3 cantatas, and 3 pageants. To carry out this program requires my entire time.

"The equipment required is a studio with a good grand piano and chairs for 100 singers. The organ is to be modern in every way, should you desire organ recitals.

"This program will increase the attendance of your congregation most noticeably. I have filled churches with this outline to over capacity; in one position held by me during the year 1926 and part of 1927, the congregation increasing over 800% in a period of seven months."

These two cases seem to have much in common and we suspect they come from one and the same source. They were given to T.A.O. with an urgent request to deal severely with the emphatic breaches of professional etiquette which marked the handling of the materials presented. It is hardly necessary to say that it is decidedly unethical to apply for a position already being satisfactorily filled, and that to broadcast any such materials as these constitutes such an application.

However T.A.O. is much more interested at the moment in the superb definition of an organist's opportunity to serve a church. It is doubtful if the A.G.O. or the N.A.O. in moments of even the wildest fancy could lay down a definition of the organist of the future that would be both as practical and as visionary as

the definitions here presented. Merely playing a few organ solos and directing any choir that happens to present itself in the singing of an anthem at each service, is never going to furnish a living salary to an organist.

These things are abundantly worth serious consideration. When we want to know what to do next to make ourselves more valuable to our churches, to make our income meet our needs a little better, to reach a position of greater importance in our community, let us turn back to these quotations and see what can be done about it.

—THE EDITOR

Choral Presentations

Points of Helpful Interest in the Preparation of Musicales

By LeROY V. BRANT

—FINANCING IT—

ZEALOUS and public-spirited musicians who are willing to devote some time to the advancement of community music often find themselves severely hampered for lack of funds. Such was the case with our San Jose Chorale when we wished to give "Elijah."

The Chamber of Commerce could and did give us \$25, the best it could do. The municipality could not help, except to underwrite the cost of printing certain stationery I shall mention shortly. What to do?

The officers of the Chorale decided to give "Elijah" on Flag Day, June 14. There would be a patriotic motif. And at this point, for the benefit of those who fail to see the connection between "Elijah" and Flag Day, it may be pointed out that the spirit of those pioneers who made possible our present country did not differ essentially from the spirit of the prophet of old, who was true to his best ideals.

The officers of the Chorale requested the City Manager and the manager of the Chamber of Commerce to jointly appoint a committee on a Flag Day celebration. This committee was carefully handpicked, men being selected who would not interfere with the actual working of the scheme! Then the committee sent a letter on two-color stationery (a flag being imprinted thereon) to every lodge in town, setting forth the fact that there was to be a patriotic celebration, and inviting a delegation from the lodge to attend a meeting where details were to be discussed. About thirty per cent of the lodges responded. At the meeting it

was requested that the lodges donate the sum of \$5 each to a fund for the expenses of the affair. This most of them agreed to do, as did also many of the service clubs. A second letter was sent, asking for funds from those who sent no delegation to the first meeting. The response was satisfactory; all told, perhaps 50 per cent of the organizations took part. The orders were invited to attend the performance in uniform, which many of them did.

Personally, I was afraid the music of "Elijah" would be a little over the heads of some of the audience interested in this manner, but we actually found the minutest attention.

The Chorale paid all its bills, gave what I believe to be a satisfactory performance, and had a small surplus.

This may not be an ideal way to go about giving a performance. But the point is here: if one cannot do things in an ideal manner, perhaps it is better to do them the best way possible than not to attempt to do anything at all. It was on this theory the campaign I have described was carried on. It was impossible to get enough money to hire an orchestra, and two pianos were therefore used for accompaniment.

And there is always the possibility that these efforts will bear more fruit than we know of. Our Chorale has been functioning since 1926, and we find it is gradually growing in size, and in interest, and in point of good work. Working under considerable handicap, this has been accomplished. Working with a very lukewarm co-operation where ardent support should have been forthcoming, this much has been done. In my own mind I am sure of much brighter days ahead.

This will have no interest for the director who has unlimited funds at his disposal: it may be helpful to the one whose path lies all uphill.

—ESTEY

The factory of the Estey Organ Co. at Brattleboro, Vt., is at present occupied with work on the following organs:

3m for Gaston Presbyterian, Philadelphia, Pa.

3m for Munger Place M. E., Dallas, Tex.

3m for Fitzgerald M. E., San Francisco, Calif.

Seven organs for the New York City high schools, several four-manual contracts, and a large number of two-manuals.

The new Estey Minnette, already pictured and described in these pages, is meeting splendid success for small residences and organists' studios, and several instruments are being shipped each month.



—FERDINAND DUNKLEY—

Mr. Dunkley is organist of Temple Sinai, New Orleans, La., where he plays a 3-42 Skinner built in 1928, and St. Charles Avenue Presbyterian, where he has a 3-28 Austin built in 1929; he was appointed to the Temple in August 1929 and to the Church in October of the same year.

Mr. Dunkley was born July 16, 1869, in London, England, and came to America in 1893. He graduated from the Royal College of Music in 1890, after winning a scholarship for composition, and holds the F.R.C.O. certificate and the F.A.G.O., being also an A.G.O. Among his teachers were George C. Martin, Hubert Parry, John Francis Barnett, etc.

He has held positions in Vancouver, Seattle, and Birmingham, and has given about two hundred organ recitals. Among his published compositions are works for chorus and orchestra, an album of songs, and various songs and anthems for the church. In ms. he has an orchestral suite and many songs and anthems. He was author of the program notes for the New Orleans Philharmonic last season and is engaged for the same duties this year again.

Mr. Dunkley has always taken a keen interest in the general music activities of the cities in which he has worked, and in New Orleans he was one of the organizers and conductors of the Greater New Orleans Choral Society, whose work was noted in these pages last year. He has directed music festivals in Vancouver, Asheville, Tacoma, Birmingham, Seattle, etc.

He is a member of the Guild, the MacDowell Colony, the N.O.M.T.

A., and the Composers Club of San Antonio. He was married in 1912 to Margaret Mary Gwyther, and is the father of two children. In reviewing a concert directed by Mr. Dunkley last season the New Orleans Morning Tribune pointed out his anthem, "Praise the Lord," as "the best of the thirteen numbers presented."



MISS EDITH E. SACKETT

FORT GEORGE PRESB.—NEW YORK

Fletcher—Reverie

Hailing—Call of Spring

"Blessing"—Curran (junior choir)

Grieg—Melody

Guilmant—Grand Choeur

Kinder—Thrush

Friml—Moonlight on Lagoon

Third Annual

Junior Choir Concert

"Good Night Little Star"—Coerne

"Ave Maria"—Bach-Gounod

"O Savior Sweet"—Bach

"In Joseph's Lovely Garden"—Spanish

"May Day Carol"—English

"Drink to Me Only"—English

"Little Damsel"—Novello

"What the Chimney Sang"—Griswold

"Ma Lindy Lou"—Strickland

"O My Lover is a Fisherman"—Strickland

"Sonny Boy"—Curran

"Greetings to Spring"—Strauss

—DORR—

William Ripley Dorr has resigned from Wilshire Presbyterian, Los Angeles, Calif., after seven years and gone to St. Luke's Church, Long Beach, where he will immediately organize a boychoir. Mr. Dorr's specialty is boychoir work, with emphasis on unaccompanied singing, in which he has been eminently successful.

—EDWIN STANLEY SEDER—

of Chicago was a summer visitor to the east, for the purpose of making records for Aeolian, Moller, and Skinner.

—BAUMGARTNER—

Prof. H. Leroy Baumgartner of Yale University was married Aug. 16th to Evelyn Dillion Mar of West Haven, Conn.

ARTHUR EDWARD JONES substituted during July and August for Dr. Herbert J. Tily at St. John's Church, Philadelphia, Pa.

—REUTER CONTRACTS—

Among recent contracts awarded the Reuter Organ Co. are:

Axtell, Neb., Bethphage Mission Chapel, 2m.

Des Moines, Ia., Tifereth Israel Synagogue, 2m.

El Reno, Okla., First Christian, 2m.

Geneva, Ill., Swedish Lutheran, 2m.

Kansas City, Mo., Oak Park Christian, 2m.

Do.: Roanoke Presbyterian, 3m.

Mason City, Ia., St. John's P. E., 3m.

Newark, N. J., Memorial Presbyterian, 3m.

Rosedale, Kan., First M. E., 2m.

Whitewater, Kan., Federated Church, 2m.

S. L. DEBALTA, music critic and writer, has joined the Moller organization in the capacity of advertising manager.



The Fourth Estate in Organdom

The Urgent Necessity of the Times is Responsible for a New Class of Organists

By EDGAR H. BAUMAN

IS IT a private fight—or can anyone get in to it? I mean this battle that seems to be going on as to what the official title is to be for that page formerly edited in the interests of the photoplaying fraternity and which is now known as Strictly Entertaining. It seems that I remember some references being made a few issues ago to two classes of organists, viz.: “the beloved church organists” and “the photoplaying organists.”

If that was the case then I am grossly insulted (and I don't mean perhaps) since I believe that you have completely overlooked a third class of organists (not third-class organists) that in itself contributes a very important impetus towards making people in general become “organ minded.” The only trouble, however, is that I can't seem to find a proper title for that bunch. Once having found a suitable title, I figure that I could perhaps inveigle T.A.O. into starting a department devoted to an exchange of thoughts and ideas as related to their activities. I suppose we could call them the Amalgamated Union - of - Something - or - Others, but I've recently been referring to them as *Whatthaell Organists. I don't know whether to continue doing so, for fear some of our readers might feel there is an implied belittling whereas quite to the contrary and in all seriousness I assure you that they are a most important and worthy group.

I suppose I should describe them so as to make myself clear. They are that group of persons (men and women alike) who are mighty fond of organs, who are not playing

*From the Greek, meaning Purely for Sport.

them professionally, but merely playing them because of a love of the instrument itself. Many a Whatthaell Organist finds interest in organs merely as a hobby, but nevertheless is wrapped up in the subject. They are that group who play an organ moderately well, and yet don't know the difference between a metal or a wood pipe. They have a fairly good idea of what the vari-colored doojiggers all around the playing desk are for, and know when they flip down a tablet that reads Bombarde that they won't hear canaries singing in the echo loft. They know that Vox Humana is not a new kind of Miniature Golf and that when they hit the crescendo shoe they are giving the organ “the woiks.” And so on and so on.

And yet, kidding aside, don't we really constitute an important addition to the organ playing fraternity?

Take myself for instance—. A Wife and Mankind have decreed that my daily pursuits shall be of a nature purely commercial in its calling. That naturally has no definite connection with organ playing, but nevertheless from time long since immemorial I have had an inherent fondness for organs and organ music. I decided that since I had no expensive vices other than perhaps my Wife (I hope she doesn't read this) I was free to follow an urge that gradually became stronger.

I went to one of the accredited organ studios here in our City and frankly told the magician of the console that I wanted to play an organ. I told him that I didn't know “beans-or-barley” about an organ and, what was more, I couldn't read a single note of music—although the Pater had spent many a hard earned shekel to make me at least know

something about notes. The nearest I ever got to knowing about notes was to discount somebody else's. He scratched his head for a minute, and replied, “Hop into the saddle.”

That was the first time I'd ever been near enough to a console to touch one—let alone play one. Frankly speaking (and I hope you'll agree with me that this is not a display of ego) I got the knack of the thing right away and from then on went up there religiously to “practise.”

My practising merely consisted of trying to imitate what I saw the other fellow doing.

I tried to improvise—and it didn't sound bad.

I tried playing the same things with different stops—and it sounded better.

I was sold and I still am, more than ever.

Now then there must be others like me—aren't there? When I visit a new church or synagogue, the first interest I have is the organ. While in Atlantic City recently I didn't go over to the Convention Hall to admire the architecture or the enormity of the building, but I went straightway to find Mr. Losh so that I could get a look-and-listen at and to that magnificent installation. While spending a week-end at the home of a friend out on Long Island during the winter months I wasn't even passably interested in the fact that there were orchids growing in his hot-house, although there was snow on the ground outside, but I found enjoyment in the fact that he had a fine three-manual Aeolian Organ that had pipes spread all around the house (even in the closet housing the liquid nourishment) and while the rest of the bunch were wallowing in the glass-enclosed swimming pool I wallowed around the console, and had a lot more fun.

I don't profess to be a writer and very often what's on my mind doesn't come into print just as I'd

like to express it (like the piccolo player who complains that he blows in so sweet and it comes out so sour) but I wonder if I've even started to make myself clear? The people who surround me in everyday life didn't know until lately that there was any basic difference between a good organ and a run-down harmonica. Now that I have become an organ nut, a great many of them are almost as bad as I am and although they can't play them, still they are getting the drift of what it's all about and are getting genuine pleasure out of organs and organ music. Some of them are even starting to complain that the palaces of Canned Entertainment should put their organists back on the bench because it was a relief from the pictures to hear some organ music.

Now then, assuming that there are many others like myself, and multiplying the situation by the number of people with whom we come into contact, isn't it obvious that we fill a fairly important roles? Maybe a Whatthaell Organist compares as favorably to the Church Organist and the Theater Organist as the amateur golfer does to the professional; in each case the guiding motive is not financial gain but personal pleasure. And who can tell but that some day the play-for-money organists will be receiving an engraved invitation to come hear a recital by a Whatthaell Organist? And maybe we play Bach too!

Points & Viewpoints

RECITAL PROGRAMS

By H. R. YARROLL

I was particularly interested in reading in the July T.A.O. the article by Gordon Balch Nevin. Mr. Nevin has hit the nail on the head in the matter of judging the kind of music the public prefers played at organ recitals. In my opinion the chief reason for the organ's not occupying a more prominent place in the concert field is the fact that most of the recitalists give programs composed of music entirely too deep in character to be appreciated by the average listener, who attends the recital for entertainment and not to receive a musical education, or to learn what technical stunts the performer can do. Mr. Nevin is right in saying, "Either we are playing organs to give joy to others, or we are playing for our own selfish delight in counterpoint, structure and other technical matters."

During the past month I have

been on a recital tour of New England, during which time I gave nine recitals on Hall Organs, the builders I have the honor of representing in New York and vicinity. In making up my programs I was careful not to include any selections which might bore the average listener, and to add more interest to the programs I inserted two groups of soprano solos by my wife, who sings in a well-known church in Brooklyn. Even in the fashionable church which I serve in New York City, where those who attend my recitals are in a position to hear the very best music and artists, I cling to my idea that classical music with a beautiful melody is far more interesting to the average listener than works featuring technical difficulties. Moreover, an organist can present programs of real interest from a melodic standpoint without resorting to mushy compositions. Below I will give you one of the programs of my recent recital trip:

Tchaikowsky—Andante (Sym. 6)
Rimsky-Korsakoff—Hymn to the Sun

Widor—Toccata (Fifth)
Yarroll—Autumn
Dubois—Fiat Lux
Nevin—Will o' the Wisp
Bach—Prelude and Fugue G
Elgar—Salut d'Amour
Herbert—American Fantasia
"Jesus Only"—Ritoli
"Spirit of God"—Neidlinger
"Ah, Love, But a Day"—Beach
"Dear Little Girl of Mine"—Yarroll

There is a large variety of music in such a program as above described and everywhere I was complimented upon it. Moreover, the attendance at all recitals was very highly satisfactory. This I attribute a good deal to the fact that I had the various churches in which the recitals were given post a copy of the program on the bulletin board outside the church and also publish it in the local press.

While I believe that every organist should have in his repertoire the best that Vierne, Bach, Franck, Karg-Elert and other great composers of music of the more serious type have given us, I feel that one or two high-brow numbers is all an organ recital program can comfortably stand. During the playing of such numbers the organist has ample opportunity to display his technic. After having done so he should give his audience a chance to enjoy themselves. That is what they came for.

If the organ is to become popular as a concert instrument it will be necessary for the organists to cater to the public, and not present programs that only appeal to the trained musician. Furthermore, since it is the organ more than the player that people come to hear, it would be well for organists to remember that a program of lighter music affords a better opportunity to bring out the tone colors and resourcefulness of the organ. Let us hope that the day of dry, dingy, conventional organ recitals will soon pass.



—PHILADELPHIA—

According to press reports thirty-five organists were included in the musicians' strike in Philadelphia, Pa., Sept. 12, when the union and owners could not reach an agreement. The owners contended they were willing to continue the salaries and working conditions of the musicians they might need but they "would not submit to 'dictatorial supervision' by the union when economic reasons prevent the use of the full orchestral complement as was possible before the advent of the talkies."

—WESTCHESTER—

Dr. Victor L. F. Rebmann has been appointed director of music for the Westchester County Recreation Commission. He is German born and German educated; for the past five years he has been director of music in the Yonkers schools.

The Sunday afternoon recitals on the Aeolian concert organ in the Westchester County Center, White Plains, N. Y., were continued through September "because of the interest shown by the steady increase in attendance." The organists who have played thus far include:

Mrs. Virginia Carrington-Thomas
Frederic D. Carter
Arthur Depew
C. Harold Einecke
William A. Goldsworthy
Prof. E. Arne Hovdesven
Henry F. Seibert
Harry Rowe Shelley
George William Volkel

—STRONG—

Theodore Strong of San Francisco has been appointed music director for Hugh Barrett Dobbs (Capt. Dobbsie) in his KPO activities on a three-year contract with the Shell Co. Mr. Strong's regular organ broadcasts are estimated to have an audience of a quarter of a million.

—SCHEIRER—

James Emory Scheirer, of Salem Reformed, Harrisburg, Pa., will give the complete organ works of Bach in two series of recitals, the first of which begins in October and concludes in May 1931, the second series completing the presentations in the season 1931-1932. The recitals are scheduled for the second Tuesday of each month and the Saturday preceding, each program being played twice—Saturdays at 3:30 and Tuesdays at 8:00. The dates for the present season are Oct. 11-14, Nov. 8-11, Dec. 6-9, Jan. 10-13, Feb. 7-10, Mar. 7-10, April 11-14, May 9-12. In commenting upon the undertaking Mr. Scheirer says:

"The whole recital field has been shot and this business of going about playing Humoresques and Andantions on the other fellow's organ and begging them to guarantee a fifty-dollar fee seems to me to be the bunk. Radio has killed off the general public who hear Schubert's Serenade every morning at eight. So that leaves the real musical public who can't hear Bach over the radio and who might even be willing to pay to hear it well played."

Mr. Scheirer comments significantly on another feature of the recital business, peculiar to the organist:

"I will play on my own organ and possibly be more nearly on the same plane as the concert artist who uses the same piano or the same violin each time. Any organist knows that the concert organist can never reach the same level as the other artists, when he has to waste time and spirit at each organ unlearning motions he faithfully rehearsed on some previous organ."

—ATLANTIC CITY—

The Midmer-Losh Organ which is now about half completed in the vast Convention Hall at Atlantic City, N. J., was played by Dr. Rollo Maitland for the visitors to the exhibits in the American Fair and to smaller seated audiences, the latter averaging about a thousand, the former twenty-five thousand. Dr. Maitland had at his command virtually all the Gallery Organs, with but one register in any of the main chambers. Program notes were delivered by the recitalist through the Hall's public-address amplifying system.

Mr. Karl Bonawitz played the organ for the skating exhibition, and also gave nightly programs on the Kimball Organ in the Ball Room.

The Midmer-Losh Co. maintained an exhibition booth in the Expositi-

tion where the public could watch the operation of making pipes for the eighteen ranks of Mixtures that are to go into the Swell Organ.

—ONE MAN'S METHOD—

Following is a list of the ways in which one professional theater organist of national reputation busied himself when his theater released all its musicians:

1. Commercial part-time work (in this case, selling stocks and bonds).
2. Secured a small but worthwhile church position.
3. Secured a Jewish temple position.
4. Became organist of two Masonic Lodges.
5. Occasional work as soloist or accompanist (at piano) for radio.
6. Secured work as organist, pianist, or celesta player for local orchestra.
7. Secured five piano and organ pupils.

—BETTER GET READY—

It will be slightly difficult for organists and choral conductors to arrange fitting programs to celebrate the 200th anniversary of the birthday of George Washington, in the national celebration officially championed by the Government for the period beginning Feb. 22, 1932, and continuing till Thanksgiving Day.

Therefore it may be well to be on the watch constantly for possible music of the Washington period in America. Since this is peculiarly and exclusively American, it will be poor taste to dig up works from other countries; what is wanted is American music, including such music of English composers as was used in America during the life of Washington.

The only thing that comes to mind from contemporary composition at present would be something similar to the Washington scenes by R. Deane Shure, or the new septet, Potomac Pastels.

—A NEW JOB—

According to a report from Atlantic City a noted bird trainer uses metal pipes now instead of wood pipes to play the tunes that teach "canary birds to sing familiar melodies." The gentleman visited the American Exhibition in Convention Hall, observed the process of making metal pipes and voicing them, and decided hereafter to use metal instead of wood and thus defeat the weather in its war on wood pipes.

The only thing wrong with this story is that it names the wrong bird. Perhaps a canary bird can sing, but we very much doubt it. It is not the canary but the bullfinch that is taught to "sing" a tune. The process of teaching is merely to confine the pupil in a dark cage where he can see nothing, and where he can hear nothing but the tune he is to learn; merely by repeating this tune complete from first to last note, the bird ultimately catches on, and thereafter can fairly easily be incited to actually whistle the melody without missing a note and without stopping in the middle to prune his feathers or take a drink. An old European cobbler some decades ago attained fame for his singing bullfinches. His method was to place the birds in the dark basement immediately beneath him, and then he had all day to devote to whistling the tune without interrupting his occupation.

The Atlantic City story suggests bird-training as a new occupation for any theater organists that may still be out of their usual theater employment, if there be any left who have not already returned.

—TERRIBLE!—

"A great innovation was made Nov. 13, 1826, when an organ was introduced into St. Paul's Church. Some thought it a very questionable proceeding. Nothing before had been seen like it in Lynchburg. Rev. Smith preached a sermon upholding the use of an organ in the church, but this did not heal the breach.

"Sentiment was greatly divided, some holding that the use of the organ in religious services was sacrilegious, and that they would absent themselves from any church that was guilty of this sin; others held that God could be praised by the use of an instrument as well as by the human voice, and they rejoiced in the new music. The agitation brought many to church to hear the new 'machine.'"

Thus stood the sentiment of the day, according to Christian's book, Lynchburg and Its People. A new 3-61 Kilgen Organ was dedicated in this church Sept. 7th, by Howard S. Holt, its organist.

—RADIO TUNING—

Wurlitzer has introduced an automatic tuning device which can be set for automatic selection of any given program from a group of nine stations, allowing for a change of program every fifteen minutes; the device can be set in the morning, for example, and at each quarter-hour pre-determined it will automatically tune off one station and bring in the other one set for that particular time.



Recital Selections

THE AIM of this department is not to show how to make-up a recital program, for the art of program-making is but rarely exemplified; nor is it to give news about recitalists, for recitals are of such frequency as to be no longer classifiable as a matter of news. The sole aim is to supplement the work of our Music Review department and show, in contrast to what our Reviewers think, what the profession itself does. We exclude from these columns the commonplace things whose recitals performances are matters of countless and tiresome repetition, and endeavor to devote all the space here to the current items of organ repertoire on which the profession writes an emphatic endorsement not by word but by deed.

*Recitalist gave the builder the courtesy of credit on the program.

†Complete program begins herewith.

LUCIEN E. BECKER

REED COLLEGE—PORTLAND, ORE

Lecture Recitals

- †Meyerbeer—Torchlight March
- Lemare—Reverie Et
- Bach—Fantasia and Fugue Gm
- Macfarlane—Evening Bells and Cradle Song
- Flagler—Paraphrase Robin Adair
- Stoughton—Arcadian Sketch
- Loret—Scherzo-Fanfare
- †Guilmant—Marche Triomphale
- Salome—Offertoire
- Bornschein—French Clock
- Lemare—Two Folktones
- Humperdinck—Dream Pantomime
- Kinder—In Springtime
- Sealy—Song without Words
- Demarest—Toccata G

The foregoing program was the last recital of the 14th series by Mr. Becker.

ROBERTS RESIDENCE—SALEM, ORE.

Second Annual Recital

- Lemare arr.—Old Refrain
- Maitland—Optimist
- Handel—Minuet
- Lemmens—The Storm

*C. HAROLD EINECKE

WESTCHESTER COUNTY CENTER

- †Ferrata—Overture Triumphant
- Bach—Walk to Jerusalem
- Krebs—Prelude and Fugue C
- McAmis—Dreams
- Weaver—Squirrel
- Clokey—Canyon Walls
- Jacob—Sunrise. Vendages.
- Sabin—Bouree
- Schubert—Ave Maria
- Berwald—Marche Characteristic
- Boellmann—Toccata (Suite Gothique)

*WILLIAM E. BRETZ

BYRN MAWR PRESB.—BYRN MAWR, PA.
4-90 Welte-Tripp Organ

- Rachmaninoff—Prelude Csm
- Schminke—Mountain Idyl
- Dvorak—Song my Mother Taught Me
- Sullivan—Lost Chord
- Macfarlane—Spring Song
- Schubert—Ave Maria
- Hollins—Spring Song
- Kreisler—Old Refrain
- Liszt—Liebestraum

FRED FAASSEN

SHILOH TABERNACLE—ZION, ILL.

Selection from Twice-weekly Programs
Jenkins—Night

- Nevin—Song of Sorrow
- Hawke—Southern Fantasy
- Martin—Evensong
- Stebbins—In Summer
- Fibich—Poeme
- Saint-Saens—Swan
- Johnston—Midsummer Caprice
- Nevin—Silver Clouds
- Rogers—Intermezzo (Suite)
- Rogers—Reverie
- Footte—Allegretto
- Nevin—Hour of Prayer
- Rogers—Prelude D
- Baron—Indian Legend
- Guilmant—Allegretto Bm
- Goodwin—In the Garden
- Rheinberger—Vision
- Mason—Cathedral Shadows
- Guilmant—Lento Assai (Son. 7)
- Ketelbey—Monastery Garden
- Friml—Legend
- Brewer—Romanza
- McAmis—Dreams
- Widor—Serenade

*WM. A. GOLDSWORTHY
WESTCHESTER COUNTY CENTER

- †Thomas—Mignon Overture
- Rubinstein—Kamennoi Ostrow
- Chimes Improvisation ("An improvisation demonstrating the possibilities of Chimes in an organ.")
- Bach—Prelude and Fugue Dm
- Strauss—Andante
- D'Antalffy—Sportive Fauns
- Massenet—Angelus. Fete Boheme.
- Kreisler—Liebeslied
- Liszt—Liebestraume
- Goldsworthy—Majesty ("A study in 5-4 rhythm.")

The program-note has this to say with regard to the recital series that has been in progress this summer:

"These recitals are presented by the Westchester County Recreation Commission to afford the people of the County and visitors an opportunity to hear the new organ in musical interpretations by eminent recital organists. Only the best in the literature of music will be presented. It is intended to provide a quiet hour of musical inspiration and it is requested, therefore, that people enter only between numbers. Children unaccompanied by adults will not be admitted.

"Those desiring to meet the organist, inspect the console or visit other parts of the building may do so at the conclusion of the program. The Little Theater over the lobby is open to inspection.

"The hostesses for today's recital are members of the Ossining Recreation Commission whose helpful co-operation is gratefully acknowledged."

Mr. Goldsworthy reports an audience of 875.

*PROF. E. ARNE HOVDESSEN

WESTCHESTER COUNTY CENTER

- †Hymn, Adeste Fideles
- Karg-Elert—Legend of Mountain
- Bonnet—Ariel
- Chaminade—Summer
- MacDowell—To a Waterlily
- Bach—Fugue C
- Korsakov—Andantino (Scheherazade)
- Callaerts—Intermezzo
- Diton—Swing Low Sweet Chariot
- Widor—Toccata (5th)

MERCERSBURG ACADEMY

- †MacDowell—Romanze. Alla Tarantella.
- Brahms—In Summer Fields
- Stoughton—Song of Priestesses
- Arensky—Coquette
- Widor—Adagio (4th). Toccata (5th).

EDWARD G. MEAD

BOWDOIN COLLEGE CHAPEL

- †Mendelssohn—1st Mvt. Son. 6
- Guilmant—Berceuse
- Mead—Scherzo
- Johnston—Evensong
- Bach—Toccata and Fugue Dm
- Bach—Wachet auf ruft uns—
- Vibbard—Indian Serenade
- Wesley—Gavotte
- Widor—Finale (2nd)

GORDON BALCH NEVIN

UNION COLLEGE—SCHENECTADY, N. Y.

WGY Broadcast of Nevin publications

- †Pageant Triumphant
- Song of Sorrow
- "Carry me 'long" (Foster, arr.)
- "Come back Malinda"
- "Camptown Races" (Foster, arr.)
- Tragedy of a Tin Soldier
- "Little bit of Gold"
- "Rapture"
- "I Dream of Jeanie" (Foster, arr.)
- "Lamps of the Dusk"
- Will o' the Wisp
- Romanze (Sonata Tripartite)
- Silver Clouds
- Song of Hunters (Rural Sketches)

The first group of songs were for bass, the second for soprano. Werrenrath did the "I Dream of Jeanie" Aug. 27 for the Camel Hour, in Mr. Nevin's concert version. This song was entirely neglected for many years, but is now published in six arrangements and Mr. Nevin is at work on a seventh. All compositions on the WGY program have been published. This was Mr. Nevin's second broadcast of this character over WGY.

TRINITY CHURCH, NEW YORK

RECITALS EVERY WEDNESDAY AND FRIDAY

HALF-HOUR PROGRAMS

Channing Lefebvre, Organist

- †Bonnet—Variations de Concert
- Bonnet—Song without Words
- Bonnet—Elves
- Mendelssohn—On Wings of Song
- Dethier—The Brook
- †Franck—Choral Am
- Debussy—Cortege
- Debussy—In a Boat
- Elgar—Pomp and Circumstance
- †Maquaire—Allegro. Andante. (1st)
- Martini—Gavotte
- Strawinsky—Fire Bird Berceuse
- Rachmaninoff—Prelude Csm

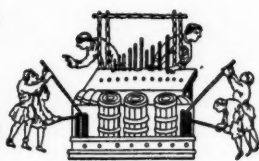
George Mead, Guest Organist
Selections

- Guilmant—Allegro Maestoso, Son. 3
- Schubert—Moment Musicales
- Borowski—Allegro. Andante. (Son. Am)
- Delamarier—Stately Processional
- Mulet—The Nave
- Barnes—Petite Suite
- Bingham—Roulade
- Alec Rowley—North Wind
- Londonderry Air
- †Morris W. Watkins, Guest Organist
- †Widor—Praeludium (2nd)
- Bonnet—Romance sans Paroles
- Swinnen—Chinoiserie
- Handel—Aria (Con. 10)
- Vierne—Carillon
- †Dubois—Grand Choer
- Raff—Cavatina
- Widor—Intermezzo (6th)
- MacDowell—Wild Rose
- Mulet—Carillon-Sortie

ERNEST F. JORES, formerly of New York City, organist of the Audubon Theater, and composer of note, has been appointed to Christ Church, Montpelier, Vt. Mr. Jores, a native of the Rhine province, Germany, came to America in 1894 and has worked in all branches of the profession throughout the east.

Notes &

Reviews



Editorial Reflections

Mr. Springer

PATIENCE and persistence are soon to be rewarded and Mr. J. Herbert Springer of Hanover, Pennsylvania, will have what looks like the largest and most complete church organ in America. If any of our readers who dabble in such statistics can readily point out larger church organs anywhere they will confer a favor on all T.A.O.'s family, and the data will be gladly presented for the benefit of all.

It doesn't much matter by what means we control a voice or register or coupler, they remain voice, register, or coupler just the same. So our figures will differ slightly from those Mr. Springer claims. His figures show an organ of fewer voices, because his attitude toward the individual ranks composing his Mixtures prevents his acknowledging them as possible coloring materials. However, having once set up a standard and invariable method of specification presentation, the advantages of maintaining it for every organ admitted to the pages of T.A.O. outweigh any possible advantages of occasionally returning to the confusion of former days.

If any reader wants to start a fight, we assign him the task of trying to establish a method of computing sizes in organs that will be likely to be adopted by the profession at large.

Of course pipes are the most important feature, in spite of the fact that the pipes of a Mixture are insignificant. The whole six hundred and ten pipes of a ten-rank Mixture do not deserve to rank as important as the low dozen pipes of a thirty-two foot Bombarde. Hence if we judge an organ's size by its pipes alone we shall be open to considerable error.

Certainly stops do not make size in an organ. Any builder can make

at least fifty useful stops out of but ninety-seven pipes in a four-manual organ, and that without resort to polyphonic pipes.

The voice comes perhaps nearest to an adequate and safe entity for computing size, and yet again if we use the voice as our system of counting we shall have to call the Twenty-sixth of Mr. Springer's Great as important as the Pedal Bombarde with its thirty-two foot octave, and again we come face to face with the ridiculous.

Thus we can show valid reason why the size of an organ cannot be computed in pipes, ranks, voices, or stops. The logical conclusion is that we must, whether we like it or not, take all four elements into consideration—and then try to reach a verdict if we can. T.A.O. has other things on its mind and passes the interesting subject along to others who may like to argue.

Writing from Moosehead Lake in Maine is not entirely conducive to fact-finding enterprises and the data for adequate comparison are not here. The Moller Organ in Cadet Chapel at West Point Military Academy—another organ that never would have come into being except for the patience, persistence, and vision of an organist—is vastly large. I believe its pipes at present total over eleven thousand, and the end is not yet in sight.

Suppose we pass the question of relative size for the moment and think about a more vital feature of the work Mr. Springer has thus achieved in half a dozen years, and Mr. Mayer in a dozen. Of the two accomplishments we can only admit in justice that Mr. Mayer's was the more difficult task requiring the greater energy and patience. I shall speak here, however, of Mr. Springer alone.

We all have been in situations where the organ has been a source of bitterness and discomfort. Most

of us have done nothing about it, nothing that could possibly improve the situation. Not so Mr. Springer. In the face of having already under his fingers an organ perfectly adequate to the need of the day, he rose to the occasion and has created, by his vision and energy, one of the greatest art-works of the whole organ realm.

T.A.O. has already often repeated the conviction that the only way to achieve true art in a really big and adequate organ is to live with it for a period of years and keep at it till perfection has been approached as nearly as our vision and artistry permit. That's what Mr. Mayer has been and is doing, and it is precisely what Mr. Springer is doing. All in the Metropolitan territory who have heard Mr. Ferd. Rassman's work, in finishing the Austin Organ in St. George's Church, where Mr. George Kemmer has both a vast organ and a vast choral group under his command, will recognize that Mr. Springer is creating not only a big organ but a very fine one.

Suppose we forget quality for a moment and think of the material aspects of the project.

First, money that could be spared and would have gone into some other useful line somewhere, was diverted to the organ industry, where it kept a factory busy for several months; in this particular case it was not several months but, better yet, perhaps several years, off and on. Every man in the employ of the builder profited by it. Every supply house dealing with the builder profited by it, and in turn every man in their various factories. Perhaps in all a hundred thousand men directly or indirectly reaped a small part of the benefits. In turn the grocers, bakers, and candle-stick makers for each of these workmen profited too. It's an endless chain. It goes on forever. No use following it further.

Let's look at it from the viewpoint of the advantages the organ profession receives. There is not much publicity being given to this great art-work. There ought to be. Every family that reads the local papers all

the way from Philadelphia to Pittsburgh ought to know about it.

That would benefit Mr. Springer, St. Matthew's, and the Austin Organ Company directly. It would benefit every other builder and every other organist indirectly. What the organist needs is an opportunity to have his metal tested in the laboratory of the world, to see if he can or can not make good as a dispenser of beautiful music. If he cannot, he is doomed to remain secreted behind the robes of the minister. If he can, there is no limit to the service he can be to humanity.

The organ is next below the orchestra in point of musical possibilities. In point of cost it is higher than any other single instrument but incomparably less than the orchestra, or even a fairly good jazz band.

Now an orchestra can fill any auditorium anywhere in the world if the admission price is reasonable. The music of the orchestra is colorful, rhythmic, melodic. Not even in the most complicated modern score can we note a complete absence of one or more of these basic elements in a form recognizable to the average man.

The organ has precisely the same capacity for color, rhythm, melody. But does it dispense it?

Why not?

Only because our traditional training as organists makes us afraid to soil our hands. We think the playing of Hearts and Flowers or Melody of Love would ruin our reputations with our fellow men. I'm not contending that an audience today wants Hearts and Flowers or Melody of Love, but it did when I was a beginner and I was one of the audience that liked it. Now I admit I would not want Dr. Clarence Dickinson to know that I would ever play Hearts and Flowers. If I were to play for an organists' convention I would prefer, I admit, to put on all technical things I could play fairly well.

If I could combine the arts of Jesse Crawford and Lynnwood Farnam I would play anything for anybody anywhere and any time. It's my limitations that makes a coward of me, and I suspect it's the limitations of each one of us that makes cowards of us. If we could play beautiful and simple melodies so they would still be beautiful, we would not be ashamed to do it. If we could play a Jesse Crawford novelty and make it as beautiful and catchy as he does, we would not be



MR. J. HERBERT SPRINGER

Who by recognition of the truth, that no great art-work is ever the product of sheer necessity, has been able to bring into being one of the greatest church organs of the world, with the help of a generous donor moved by the same impulse and acknowledging the same truth. Fortunate indeed is the organ world to have men and women of their stamp.

ashamed to be caught doing it. Our conceit is, usually, quite sufficient to make us each realize we can play the classics as well as Mr. Farnam does. So we keep on playing the classics.

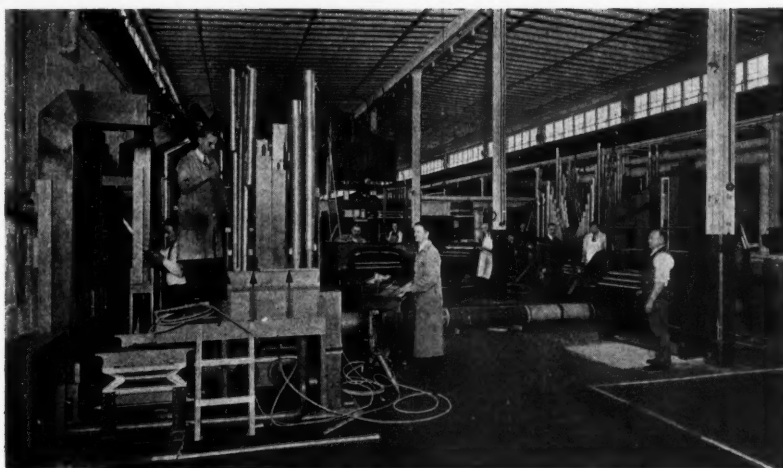
Now if Mr. Springer will remember that his audience doesn't know the difference between a Piccolo and a Bombarde and doesn't care, doesn't know why fugues were written satisfactorily only by Bach and doesn't care, doesn't know that um-pah and um-pah-pah rhythms have long been professionally frowned upon and doesn't care, then he'll be able to use this magnificent organ to minister magnificently to a public that is melody-hungry and knows it, and St. Matthew's Church in Hanover will be truly a house where the spiritually hungry may be fed—not with man-made doctrines preached at

them in hard and fast words, but in God-made messages that somehow come only through the still, small voice of self-reflection.

Is it worth while? Is anything worth while? It all depends upon the viewpoint. Sir Thomas Lipton says that whether he wins or loses, it's great sport just the same. And that is why America has singled out Sir Thomas as its very lovable and ideal sportsman.

But we work too much. We are not sportsmen. We are afraid to be, or too tired to be. Too much drudgery at a console. A little technic goes a long way, if it but be artistically guided. No need of killing all the music that's in us just so we can play the Great G minor faster than anybody else. When Mr. Farnam worked so hard that he couldn't make a mistake, what glory did he

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Welte standards of perfection are so exacting that it is impossible to build a finer organ than the Welte. This perfection is not only evident in tone and action, but also in the workmanship and quality of the materials used. Tonally or mechanically there is no organ superior to the Welte.

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get from the rest of us? Not much, we all said one to another, I wish he'd only make a mistake some time and prove he's human. We are a great profession, aren't we?

The height of our stature is determined by the men who reach out and do something a little better, a little bigger. Of such men, Mr. Springer is one we need to thank today. How many others will this season do their share, when the opportunity is already here, to keep the wheels of our organ factories turning merrily?



Some months ago I had one of my usual arguments with an obstreperous reader. This time it was Mr. Walter Lindsay of Philadelphia and the subject was modern music. Mr. Lindsay threatened to enlighten me that all modern music was not as bad as I said it was. He made good the threat, and it is a great pleasure to see his article in print in this issue. Any reader who passes over this gem will never know that he has missed one of the finest articles T.A.O. ever printed—and one of the most masterly discussions of the modern-music problem. And as often happens, it develops that two opponents were in perfect agreement on the subject under discussion but that it was merely their definitions of the subject that disagreed. Mr. Lindsay shows himself a master of facile expression.

Business Methods

Problems of Vital Importance to Professional Success

UNDER THE present scheme of things the welfare of the profession and industry is tied up together more than under any normal times. Not that the present times are abnormal in any marked degree—the only abnormal thing about the present is the tendency of men who ought to know better to make false excuses for wanting to delay, linger, and wait. And such a policy never got anybody anywhere.

"Audacity! Audacity! and still more audacity!" says E.O.W. And he continues:

"No battle was ever won by a general who concerned himself primarily with his defences. My business experience taught me that

the surest way to turn a bad situation into a good one is by the adoption of a policy of well-regulated extravagance. What any unhealthy industry needs is not cheese-paring, but a new vision of its possibilities. Just so long as these industries stick to traditional methods of doing business, just so long will those of us who have put money into them whistle for our dividends."

Frederick C. Kendall says:

"In times like these we may well learn a lesson from Napoleon. Had he done absolutely nothing else during his military career than to turn the tide of events when—vastly outnumbered, and facing what seemed inevitable defeat—he won the victory at Austerlitz, he would still have been entitled to his laurels as a great commander and strategist. It will be remembered that while the enemy was concentrating for a flank attack, the Little Corporal sent the mass of his forces against the weakened center of the enemy line, broke through and then turned what was to have been an easy victory for the combined forces of Austria and Russia into a veritable rout. Napoleon was a strategist. His aim was to surprise his enemy; while the enemy was massing, he was attacking; while his enemy rested, he marched his forces. In the lingo of our day, he beat his competitors to it."

What Mr. Kendall thus says under his article on "Beat Depression by Advertising More" means not only advertising in the limited sense in which the average non-

business man thinks of it, but advertising and selling efforts. In the organ world advertising alone won't sell organs or sell recitals or sell organ lessons. If it did, what a wealth would await every one of us: simply borrow a few thousand dollars and advertise, and become wealthy.

No, it doesn't work that way. Advertising, as this department has often pointed out, is but one part of a necessary course of action. The other parts are the direct sales efforts of salesmen—whether they be persons or letters or circulars—and the ability to deliver the goods in the quality and quantity the customer expects.

One thing is certain, being moved by the timidity of others, will never bring success to us. Like Napoleon, we can profit most by that very timidity. We can have the courage and persistence to go out after the business the other fellow timidly says doesn't exist, and reap a harvest with but little competition. But that, of course, takes effort and determination, and the willingness to spend money.

On another phase of business, we get this, in reference to the kinds of type we use on our recital programs, in our advertising, on our circulars:

"If you owned a valuable piece of ground—the corner of Broad and Chestnut Streets, for instance—you wouldn't build a livery stable on it, would you?"

In other words, if we pay for a recital program, a circular, or an advertisement, why use the cheapest and most vulgar fonts of type when

Palmer Christian

His
Programs

"are unique in their happy combination of the two desirable elements of high technical worth and keen musical enjoyment."

Management: Bogue-Laberge Management, Inc., 250 W. 57th St., New York

Let's Cut the Blah~

Rather, let's keep on cutting the blah. The music press is inclined to be addicted to an over-indulgence in adjectives. There are valid reasons why that condition has arisen. The music public, from which a magazine must draw its advertisers and subscribers, is a very limited public; and nothing is easier than the making of friends by compliments and flattery. We're all influenced by it—when it comes home to roost and makes a halo about our own heads.

But it gets us nowhere. We believe it only when it is published about ourselves. About the other fellow or the other fellow's organ, never. So what happens when THE AMERICAN ORGANIST breaks its rule and, in an effort to please an influential subscriber or advertiser, prints the blah?

First, the readers (all but one) are disgusted, perhaps nauseated; perhaps they have a saving sense of humor and laugh it off, but they don't believe it, are not convinced of anything by it.

Second, they discount, just a little, every other statement made in the whole magazine, and if it happens to be a word of well-merited praise, they discount it just the same.

Third, it becomes impossible to give credit where credit is merited, for the magazine that prints the blah has destroyed its readers' confidence.

Fourth, even the most influential subscriber or advertiser then has no respected voice to give his product the genuine rating it is strictly entitled to, and there can be no distinction between the meritorious and the commonplace.

So what's the use? It gets us nowhere.

Therefore, let's keep on cutting the blah.

Can a magazine exist in the music world if it doesn't thus cater to any of its perchance one-sided subscribers and advertisers? THE AMERICAN ORGANIST has been existing for a dozen years on that policy—and we're not entirely ashamed of the success we've had, the prestige we've built, the friends we have held, AND the enemies we have made!

ORGAN INTERESTS INC.
Publishers of THE AMERICAN ORGANIST

467 CITY HALL STATION, NEW YORK

what we need is normal type that is clean, straight-forward, and avoids all appearance of the cheap and gaudy?

Finally, a hint to recitalists: When we print a recital program and offer a composition to our customers, upon what do we base the character and merit of the composition, upon its title, or its composer? Do Andante, Prelude, and Toccata say more than Beethoven, Wagner, and Bach? And if a composer is more important than a title—and we must admit that any of us can write a fugue—why put the title on our printed programs?

The signs of the times are, for the organ industry and profession, unusually good, just because they seem to be a little hard.

Take for example the recitals given twice every week throughout the year by the hardest-headed church corporation that ever existed, namely the series in Old Trinity, New York. The location is the down-town business district, on Broadway right opposite Wall Street. Do the bankers attend? Probably not, but the younger generation that will be the bankers twenty years from now, do. Now suppose we can make one hundred of these future bankers and captains of industry like the organ? Will more organs be sold twenty-five years hence? It's as certain as that men will buy whatever else they want.

Take also the series in Westchester County Center. Suppose, in this wealthy suburban district, these guest organists can make one hundred people like the organ better. What will that mean in the music of the church in that important territory?

Doesn't it look as if we have so many opportunities thrust upon us that we can't see the forest for the trees?

Maintenance

Wm. G. Ochs Geo. F. Ochs, Jr.

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—A THOUGHT—

"From the standpoint of the country as a whole, a penny saved is a penny lost, under present conditions," says William Trufant Foster, director of the Foundation of Economy Research. "Unnecessary thrift . . . is keeping millions of men idle. . . . More than any other thing at this moment the country needs buying of so-called luxuries. Conditions will never improve if buying is confined to necessities." Give a thought to your publisher and your organ builder.

Uncensored Remarks

A Column of Question or Opinion on Things in General

SOME MONTHS AGO I ventured some lines of criticism on the so-called tracker touch as installed in certain consoles. The reactions to this comment have been interesting. A very interesting letter from Dr. Caspar Koch appeared last month in T.A.O. The lines from the pen of Widor will be quoted here.

Widor says: "With these systems (pneumatic and electro-pneumatic) the performer is never altogether sure that a certain point within the fall of the key will coincide with the intonation."

This point will be granted to some small degree by anyone familiar with modern action construction; as a theoretical criticism it may be allowed

to stand. In practise, however, it does not work out at all. The multiple contact system, as constructed by our best firms, permits of a very accurate adjustment of the point in the key depth at which contact will be made. The maker-strip or wiper, as it is variously termed, is fully and easily adjustable, and there should be no unevenness of contact-depth in a properly serviced organ.

Furthermore, we should not confuse the matter of depth of contact (or speech of the pipes) with the matter of tracker touch. The protagonists of this touch seem to hold the idea that the two matters coincide, i.e., that the instant of dropping through the extra resistance of the tracker touch synchronizes with the making of the electrical contact.

A Service to T.A.O. Readers

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| 50 containers | 5.85 | 6.40 | 7.00 | 7.30 |

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ORGAN INTERESTS INC.

467 CITY HALL STATION

NEW YORK CITY

This is not the case at all, and a moment's inspection of the mechanism involved will demonstrate the fact. The tracker touch mechanism is a separate and individual device for putting stiff resistance at the top of the key touch, and the contacts are not involved in its functioning, nor is their coincidence with the intonation benefitted in the least degree.

We all remember that many of the early American systems of electric action did have a very sloppy and needlessly weak key resistance, and that the contacts were none too accurately adjusted for making at a definite point in the depth of touch. I would hazard the opinion that Widor's criticism has been based on some such examples of weak-spring resistance.

To refer again to my original criticism, let me say that my distaste for tracker touch is shared by many

organists who object to having needless inertia placed in the way of fluent performance. I can see no good reason for doubling or trebling the thousands of pounds that one puts into the keys in the course of a recital!

* * *

And now for a point of hearty approval. The past year or so has witnessed the introduction of combination actions which are silent in operation to an almost unbelievable degree. I for one say Bravo! I have seen two examples recently which were absolutely silent. Two other firms have just succeeded in reducing noise on all but general pistons to a point where it is negligible. All of which proves that it can be done, and organists who have charge of new installations will be justified in demanding a more nearly silent operation in piston action than has

ever before been reasonable. Verily, the zenith of the art of organ building cannot be far off. Has any other music instrument developed so rapidly and to such a degree in, say, a thirty year period?

—GORDON BALCH NEVIN.

Calendar

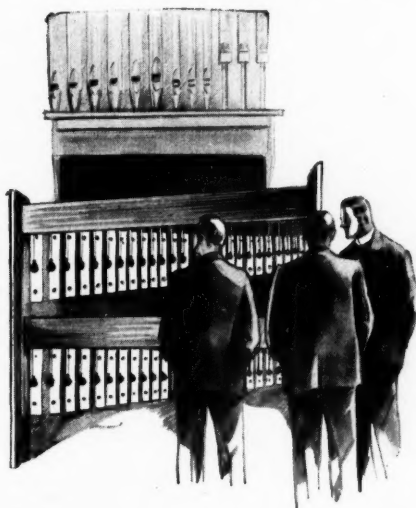
For Program Makers Who Take Thought of Appropriate Times and Seasons

—NOVEMBER BIRTHDAYS—

- 4—William Falukes, Liverpool, Eng.
- 6—Nicola A. Montani, Utica, N. Y.
- 6—Paderewski, Poland, 1860.
- 7—Rene L. Becker, Bischeim, France.
- 10—Martin Luther, 1483.
- 12—Gustav Merkel, Germany, 1827.
- 12—Firmen Swinnen, Montaigne, Belg.
- 13—George W. Chadwick, Lowell, Mass.
- 16—Edward F. Johnston, Scotland, 1879.
- 25—Ethelbert Nevin, Edgeworth, Pa., 1862.
- 28—Orlando A. Mansfield, Horningsham, Eng.
- 28—Rubinstein, Vichvatnets, Russia, 1829.
- 29—Myles B. Foster, London, Eng., 1831.

—OTHER EVENTS—

- 1—All Saints (honoring the memory of saints and martyrs).
- 2—All Souls (prayer for the dead).
- 4—Mendelssohn died, 1847.
- 6—Tchaikowsky died, 1893.
- 8—Franck died, 1890.
- 9—Batiste died, 1876.
- 11—Mayflower Compact signed aboard boat, 1620.
- 11—Armistice Day.
- 19—Schubert died, 1828.
- 20—Rubinstein died, 1894.
- 25—Rheinberger died, 1901.
- 27—Thanksgiving Day.
- 30—Advent.



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—MR. M. M. SLOAN—

Mr. Sloan is organist of St. Paul's Episcopal Church, Norwalk, Ohio, where he plays a 3-29 Kimball built in 1915, and directs a choir of 35 men and boys. He was born Oct. 1, 1899, in Spencer, Iowa, completed his high schooling in Bloomfield, Iowa, and earned his Mus.Bac. and Mus.M. degrees in Oberlin Conservatory in 1924 and 1926 respectively, with his A.A. G.O. and F.A.G.O. certificates in 1925 and 1929. His organ teachers were Frederic B. Stiven, L. E. Yeamans, Dr. George W. Andrews, and Libert and Widor for the 1926 summer session in Fontainebleau. He was formerly professor of organ, piano, and theory in Shorter College, and has been with St. Paul's in Norwalk since 1926.

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The Author is nationally known as one of the world's foremost authorities on the organ—first a hobby, now a profession with him; the hobby remains paramount. He has never associated himself with any one builder. Eleven builders have built approximately fifty organs to his specifications. In the preparation of this book he has had the co-operation of every builder of importance in America, and some abroad. Shop-drawings, working-models, patent-papers have all been placed at his disposal.

Though most progressive builders know in a general way what their confreres are doing, many have not definitely kept thus informed. It is even more urgently important for the increasing number of keen-minded professional organists in America and England to familiarize themselves with the details of construction that made possible the modern school of organ playing. Of special interest also to the latter class are the chapters referring to construction of organ pipes and the details of their voicing, tuning, and final finishing. To meet these varying needs the Author undertook, with considerable persuasion, to devote himself to compiling, writing, cataloguing, and presenting lucidly, within the covers of one book complete and authoritative information on present-day American organ building. The result is a book of 344 large-sized pages, with 145 plates and illustrations, many full-page, taken directly from the builders' shop-drawings and never before available to the public. Price, \$4.00 postpaid to any address in U. S. A. and Canada. Ready for delivery, latter part of October.

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—CORRECTION—

In our September issue in the article on automatic players it should have been stated that the Estey Organ Co. had developed a player and marketed it successfully before their competitors had produced a fully automatic mechanism. Credit where credit is due, and we sincerely regret that the Estey product was overlooked in the former article.

—IN ST. PAUL'S—

When the blower refused to go on with its labors in St. Paul's Cathedral, London, they used a piano, and Prof. George S. Dunham was a visitor at the moment to report this most unexpected and unusual occurrence. Can anything in a great Cathedral sound worse than a piano? And what of those famous Old World choirs that are reputed to be so much superior to American choirs? Can they not sing unaccompanied in an emergency?

ARTHUR H. TURNER

CONDUCTOR-ORGANIST MAKES A FEW
TIMELY COMMENTS

Mr. Arthur H. Turner, municipal organist of Springfield, Mass., conductor of the Springfield Symphony Orchestra, and organist of the Old First Church, Springfield, spent part of his well-earned vacation in a sea voyage, leaving July 26th on the Minnekahda, having five days in England and nineteen days on the Atlantic.

"Most people," says Mr. Turner, want the biggest, fastest, and very latest S.S. to cross in, but give me a real old comfortable, slow boat, one that does not shake the insides out

of one, and where we can have the whole boat to promenade on."

Mr. Turner "ate all the meals" and qualifies thus as a first rate sailor. On each voyage he was requested to participate in the concerts of the Minnekahda Orchestra, which he did by singing two groups of solos—he is an accomplished vocalist as well as organist and conductor. The Rotary Club of Sheffield, England, also presented him as vocal soloist—he is an honorary member of the Rotary Club of Springfield.

On the subject of the modern trend in organ building, Mr. Turner makes a few significant comments:

"I am wondering where our organ building will end, or come to. I hear so few organs where the real blend and balance are what they should be. Reeds stick out in the ensemble, and strident strings predominate. The art of voicing here in America is

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wonderful, but the real cause of poor ensemble is the everlasting use of solo registers. Take the orchestra as an example: strings, wood-wind, brass, and percussion—that's all. But in the organ of today we see a thousand varieties of color, and how can we get a really well-balanced ensemble?

"I was talking with one of our leading concert organists and he made answer to my criticism of too many reeds, 'Give me all the reeds you can.' Very well, but how long

will a reed stay in tune throughout? Multiply that by fifteen, and what kind of a mongrel tone do we get?

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In his capacity as organist and conductor, Mr. Turner is uniquely qualified to talk both of organ ensemble and organ literature. His coming season with the Springfield Symphony includes five concerts, Nov. 18, Jan. 6, Feb. 10, March 10, and April 17. His recitals on the Steere Organ in Springfield Municipal Auditorium this fall are scheduled for Sept. 4, Oct. 14, and Nov. 12.



MR. ARTHUR H. TURNER
Honored by the Rotarians
of Springfield

"In recognition of his contribution to the musical life of the City" the Rotary Club conferred on Mr. Turner an honorary membership. President Keiser gave the following citation in conferring the honor: "Arthur H. Turner, organist, choirmaster, chorus leader, orchestra director, and teacher of music for 30 years in the city of Springfield, it is impossible to estimate the inspiration and opportunities for advance-

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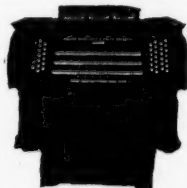
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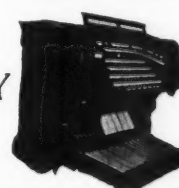
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into their lives some heartening and comforting messages of peace, joy and inspiration through 'music's golden tongue.'

"Your outstanding contributions to the City's musical progress, namely, the development of the MacDowell Male and St. Cecilia Choirs, your service for a decade as city organist and the rehabilitation to its present high standing of the Springfield Symphony Orchestra alone represent a prodigious amount of time and energy on your part for which you have never been nor can be adequately repaid.

"Therefore, by authority vested in me by the board of directors of the Rotary Club of Springfield and in the name of this Club, it is my great pleasure to confer upon you, effective this date and lasting through life, with all of its privileges, honorary membership in this Club, as our expression of esteem for one who has truly placed 'service above self.'"

The quotation speaks for itself. Is there any justification for lamentation over the present state or future possibilities of the organ and organist, in the face of such recognition for both? It's more work we all need, not more opportunity.

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—ST. PATRICK'S—

Passing along Fifth Avenue, New York, one morning during my vacation to the City, I was attracted by St. Patrick's Cathedral and its open doors, and upon entering I heard the voice of a priest conducting a funeral service in one of the chapels back of the sanctuary. While admiring the wonderful interior, Mr. Yon's substitute organist (Mr. Yon was in Italy, I was told) began to play the Kilgen Organ in the chancel, and I was much impressed by the beautiful tones; what little I heard convinced me fully that the tone of the main organ must be glorious and worthy of the splendid edifice.—WM. ROCHE, Halifax.

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467 CITY HALL STATION

NEW YORK, N. Y.

—DOING ANYTHING?—

If you were to make a list of your music activities during a season, what would the list show? Here is a list of the activities in music of Mr. Edward A. Fuhrmann, Johnstown, Penna., last season:

1 Public address on church music questions.

1 Judged glee club contests.

14 Public and semi-public appearances as singer (Mr. Fuhrmann has studied voice as well as organ.)

5 Meetings of committees dealing with music.

30 Concerts and musicales and special services with his various choirs.

6 Socials, choir-parties, etc.

3 Trips to hear concerts by other choral bodies.

—ESTEY USES COLORS—

The seven high school organs being built by the Estey Organ Co. for New York City are all being equipped with a system of console lights, for the purpose of interesting and instructing the students in registration and instrumentation. The following is the color scheme, which applies both to the lights which are visible to the high school pupils and to the stop-tongues:

String, yellow;

Wood-wind, blue;

Brass, red.

SCHOOL OF SACRED MUSIC

The first group of candidates to receive the newly-created degree of Master of Sacred Music, awarded by the School of Sacred Music of Union Theological Seminary, New York, which entered its third year Sept. 24th, received their honors at graduation last May, as follows:

Bertha C. Ask, Mus.B.; Kenneth Eppler, Mus.B.; Stella M. Graves, A.B., Mus.B.; Jessie Newgeon

Hawkes, Mus.B.; Emma Helen Pendleton, A.B., Mus.B.; Hugh Boring Porter, A.B., Mus.B.; and Catharine Virginia Stock, A.B. Two of the graduates have already gone to foreign fields—Miss Graves to the Wen Shan School, Foochow, China, and Mrs. Hawkes to Anatolia College, Salonica, Greece, where her husband is Professor of History and Librarian.

Registration in the School is open to graduates of accredited colleges. The course, normally requiring two years of resident study, covers all branches with which a thoroughly equipped Minister of Music must be familiar. The list of subjects studied and the faculty will be found in our September issue.

Sixty credit hours of academic work, a musical composition, the Master's thesis, and demonstration of practical ability are required for the degree. In special cases students may be admitted to courses without academic credit who are not graduates of colleges.

The faculty is headed by the Rev. Henry Sloane Coffin, D.D., L.L.D., President of the Faculty of the Seminary, and Clarence Dickinson, Mus.D., Litt.D., Director of the School of Sacred Music.

—LOST—

The organ industry has thus far evidently lost an opportunity to sell an organ to Decatur Community High School, Oberlin, Kansas. This

High School has eight pianos, a radio, and two orthophonic phonographs; it maintains a piano teacher on full time, a band instructor, and a voice teacher. Now where are our expert organ salesmen? They will need to show the School how to finance the venture, for no tax money has been used in this very elaborate music equipment.

—NEW CANAAN, CONN.—

The music center on Music Mountain, Falls Village, was dedicated Aug. 22 and 23. The concert hall seats 500 and ought to have an organ. The center exists to offer music instruction to summer students "at the low cost of \$12 a week." Five Colonial buildings have already been erected at a cost of \$150,000.

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A.A.G.O.

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First Baptist Church and
Temple Emmanuel

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—S. DUNSTAN'S—

The College of Sacred Music, in affiliation with Brown University, at Providence, R. I., opened its year Sept. 15 with entrance examinations and Sept. 22 with registration. The faculty includes Rev. Walter Williams, S.B., Willard Earl Retallick, Frederick H. Johnson, A.B., Benjamin Brown, A.M., Robert Dawley Whitaker, Roy William Howard, Harriet Fairbanks Robinson, and Ruth Hill, A. M., with special lecture courses by Canon Fellowes, Canon Douglas, Lynnwood Farnam, Mus.Doc., and Hugh Ross.

The course requires five years and leads to the B.A. and B.M. degrees; special students lacking the necessary college requirements

may take the course and receive the degree Licentiate of Music. The foreword has this to say, in regard to its mission:

"Behind all the activities of the College there is a definitely religious vocation, the desire to make our services more beautiful and worthy of their aim, the praise of God. Certain it is that no church musician is worthy of the name who is not animated by the same depths of religious conviction, faith, and prayer that moves the clergy of the church. If the College cannot succeed in deepening the personal conviction of its students it will not have furthered the cause of church music. The College therefore places as its aim above all else the ideals of a priesthood of music."

A list of the subjects taught will be found on page 568 of our September issue. Special work in the choral end of the organist's work deals with boychoirs, adult choirs, conducting, volunteer choirs, arranging vocal and instrumental music, pageantry, and music for the country parish.

—EUROPEAN PILGRIMAGE—

On June 28th Albert Riemschneider and his family, with a party of organists and their friends, left New York on the S.S. Leviathan for a five-weeks course of study with Marcel Dupre in Paris and a tour of Switzerland, Belgium, and Germany. Among the organists were Laura L. Bender of Cleveland; Ruth Brampton, Montpelier, Vt.; E. Marie Burdette, Winfield, Kan.; Naomi Harding, Cleveland; Marion Hutchinson, St. Paul, Minn.; Thelma Merner, Cleveland; Claude Murphree, Gainesville, Fla.; Cora Conn Moorhead, Winfield, Kan.; Ida M. Reeder, Cleveland; Dorothy Roughan, San Diego, Calif.; Fred Williams, Oxford, Ohio; and Nesta Williams, Columbia, Mo. Eighteen teachers and friends of these organists completed the party.

On July 4th Paris was reached and within a day or two everyone was settled and busy at organs and pedaliers. There were class lessons of two hours each, twice weekly, devoted to the interpretation of the compositions of Franck, Bach, and Dupre. In addition, the *Gothique Symphonie* of Widor was presented. All the members also had private lessons with Dupre, who conducted the classes at his home in Mendon.

After the five-week course of intensive study the party left for Switzerland where they made a stay of one week, crossing the Juan, Grimsel and Furka passes in busses. At the top of the Furka pass, at the foot of the Rhone Glacier, a heavy snow storm set in and a free-for-all snow-ball fight ensued in the two-inch fall of snow.

On the way north from Switzerland the Oberammergau Passion Play was enjoyed and then Munich

Clarence Dickinson

MUS. DOC.

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with its Wagner and Schiller festivals. Heidelberg, Wiesbaden, the Rhine trip, Cologne, and Brussels were visited before returning to Paris.

The party left Cherbourg on the Leviathan Aug. 28th and landed at New York on Sept. 3rd—and everybody went on their individual way home, a happy group filled with the inspiration of a summer well spent in study and travel.

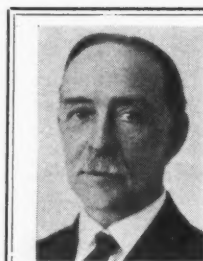
In addition to managing the affairs of the party, Mr. Reimenschneider spent a happy summer with his friend and master, Charles M. Widor. He had the privilege of using Widor's beautiful organ for practise whenever he desired it. He was invited by Widor, who is the perpetual secretary of the Institut de France, to give one of the recitals in the famous series of soirees at the Institute, before the members of the Institute and their friends. Extended comment was made on this event in many Parisian newspapers and the friendly relationship of French and American musicians was lauded.

L'Ordre, one of the leading journals, commented that Mr. Reimenschneider played his program "with the highest intelligence and perfect technic." There were many prominent Parisian musicians present and the event was an enthusiastic success, which was reflected by the look of pleasure and enthusiasm on the face of Widor himself over the success of his famous pupil. Widor then requested Mr. Reimenschneider to play at the High Mass services on three Sundays at St. Sulpice, which houses one of the largest organs in France. After the numerous tours of French organists in America, and the warm receptions accorded them, it is a pleasure to

see the tables turned and find an American organist receiving so many compliments at the hands of French organists.

—ALBERT STOESSEL—

The famous choral conductor has resigned from New York University in order to devote his time to the Juilliard Graduate School in New York City. A new building costing a million dollars is to be erected on a plot next to the Institute of Musical Art, with which the Juilliard is now affiliated. Chance for an organ salesman?



Boston
by
S. HARRISON
LOVEWELL
Official
Representative

BOSTON

As I understand it a protest from the radio audience was made against a certain organist because he dared broadcast good organ music played in the right way! While the cause of fine music is rapidly advancing as a whole, the organ and organ playing is on a decline among people at large.

The People's Symphony Orchestra and the Apollo Club, under the baton of Thompson Stone, now more renowned as conductor than he ever was as organist, produced in two September concerts music that was outstanding in value as it represented the old, intermediate, and the moderately modern schools of composition.

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Church of Transfiguration
Washington, D. C.

The First Parish, Arlington, has a new organist: Dowell McNeill of West Virginia, graduate of the New England Conservatory, and for a time organist at the Baptist Church, Brockton. He has come unheralded but most highly recommended for his ability as performer and choir-master.

The First Baptist, Arlington, has chosen J. Albert Wilson to care for its musical interests. Mr. Wilson plays the evening services only. A pupil, Miss Mary French, pianist of the Winchester Choral Society, is at the organ on Sunday mornings. Judging by all that Mr. Wilson has accomplished at Winchester as director of the Choral Society, and as organist-choirmaster at several churches (he continues at the Congregational Church) he will do much toward making the music at the Baptist Church what it should be.

The First Baptist, Boston, has passed its musical affairs into the hands of Alfred H. Meyers, a young man late of

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Quincy, Ill. For a time he served at the Episcopal Church, Waban, has been connected with several colleges and Boston University, and has done important work as music critic on the staff of the Boston Evening Transcript. He is highly capable.

The Ruggles Street Baptist, Roxbury, having lost its organist, Mr. Malley, to the Methodist Church in Winthrop, has called R. S. Stoughton from Worcester. Every organist in the country knows Mr.

Stoughton through his unique compositions. Other comment is needless.

On September 28, Raymond C. Robinson, at one time organist in Concord, opened a new organ in the Trinitarian Congregationalist Church in that town. The instrument is not particularly large but is effective on account of the resonance of the building.

In keeping with its surroundings, the organ case is in colonial design, painted white, with gilded pipes. Mr. Robinson frankly states that he has left academic ranks and henceforth will endeavor to please the public. That confession will mean a whole lot in the near future. The organ is one of the latest products of the Frazee Organ Co.

It has been published in the daily press that the Searles estate in Methuen has been sold. It is rumored that the large hall containing the old Music Hall organ will be razed. In that case it is not known what will happen to the magnificent old instrument. By rights it should be returned to Boston and become a municipal organ.

Harry Upson Camp goes to Southington, Conn., October 5, to play the dedicatory program on the new 3m Frazee Organ in the Congregational Church. At another time, Marshall Bidwell will also give a recital. During the summer session of the New England Conservatory, Mr. Bidwell was a member of the faculty. His home is in Great Barrington.

Another 3m has been installed in the Episcopal Church, Potsdam, N. Y., by the Frazee Co. and Gilbert Macfarlane, formerly of Everett and a pupil of Frederick Johnson, will play the opening recital.

One of the old churches of Boston is St. John's in Charlestown. This Episcopal parish has had wide influence and it has been the training school of a considerable number of our best organists. William Gray has held the position there for some years, and at last he is to be favored with a new 2m Frazee.

At this writing, the interior of St. John's on Bowdoin Street is in a turmoil, and the men have only just begun to place the rebuilt 2m in the tower gallery. Hook & Hastings Co. is doing the work.

As in numberless years, Mr. Leland Arnold was in charge of the summer music at the Cathedral Church of St. Paul. The radio brought us the services in a fairly effective manner although it played some rather strange tricks. The speaking on the part of the clergy was generally very distinct, while the music seemed remote. After all, a radio is a poor substitute for a church service in spite of what Deems Taylor says about concerts by radio. Until static can be controlled, the old-fashioned way of self-exertion is preferable to arm-chair passivity.

—RIESBERG—

Frederick W. Riesberg, wellknown organist, teacher, and editor, has returned to his various duties in New York City after a vacation in his Canasawacta Cabin home at Norwich, N. Y., in the Catskill region. This was his 24th summer residence there and he has furnished the cabin with such conveniences as acetylene gas, spring-water, rain-water, piano, auto, and a log fire-place. Mr. Riesberg's parents and grand-parents have lived in this territory since 1848.

Calvary Church, of which Mr. Riesberg is organist, is now building a skyscraper on its old site, and the Welte-Tripp Organ Corporation is building a 4m to the specifications of Mr. Riesberg and Charles M. Courboin. There are two large choirs in Calvary Church, and it is expected to dedicate the building early in the autumn.

Mr. Riesberg teaches organ and piano at the N. Y. School of Music and Arts, and has been with the Musical Courier for a third of a century.

—TITCOMB—

Miss Louise C. Titcomb, of Lindenwood College, St. Louis, Mo., has resumed her duties after a summer abroad, which included the renewing of old friendships and coaching in Paris and the special summer course in English Church Music by Dr. Bairstow in England. Miss Titcomb's plans for the coming season include, besides her duties at Lindenwood College, the enlargement of her choir at the Church of the Holy Communion, and work on the faculty of Miller-Ferguson Institute of Music.

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—BOULDER—

The new Paramount has opened since my last report and features a pair of young ladies at twin consoles; I also note one or two other theaters which plan to restore the organs.

Prof. Dunham has had very enthusiastic audiences for his recitals during the summer at the University.

Clarence Reynolds, city organist at Denver, has recovered from his recent accident; during September he played his usual noon-hour recitals on the Wurlitzer in the Auditorium.

Just a word about radio: Of all the organs I have heard so far, it is my opinion that the large Austin in Salt Lake City Tabernacle comes in much the best. I fear I am getting tired of jazz tunes on the organ; all theater organs one hears over the radio seem to be overly blessed (or cursed) with Tibias, Vox Humanas, and Tremulants.

Your Correspondent began his fall duties by reforming the church orchestra and choir.

—EINECKE—

C. Harold Einecke spent the summer as substitute organist for Mr. John Cushing at Christ's Church, Rye, N. Y., and played various private recitals, including an engagement at Princeton and a public recital on the new Aeolian concert organ in Westchester County Center.

—FLYING HIGH—

Mrs. Bruce S. Keator of New York City took a trip by airplane Aug. 26, flying from Paris to Munich, a flight of seven hours and "a most thrilling experience." She immediately went to Oberammergau to see the Passion Play in its beautiful natural setting—"a charming valley, and the mountains are wonderful."

—SHURE—

R. Deane Shure, organist and composer, of the Mt. Vernon Place M. E. Church, Washington, D. C., has selected Mendelssohn's "St. Paul" for the major presentation of his choir this season. The choir is strictly a volunteer organization and has to its credit performances of "The Messiah," "Creation," "Elijah," and Dubois' "Seven Last Words." A special

Christmas program is already being planned, under the title "Carols of the Centuries," to consist of Christmas carols Mr. Shure has been collecting in collaboration with Mr. George Fischer of J. Fischer & Bro., New York, beginning with the 13th Century and ending with the 20th.

Mr. Shure's latest composition is a septet for two flutes, piano, and string quartet, which will be played this season in Washington; the title is Potomac Pastels, and the movements are Wind in the Water-Reeds, Mist Above the Whirlpool, and Chant of the Mirrored Stars. The use of titles that invite popular interest without disturbing the imaginative sense or damaging the dignity of his work is one of the specialties Mr. Shure has long applied to his instrumental compositions.

—McAMIS—

Hugh McAmis, of All Saints and private organist in the wealthy Metropolitan suburb of Great Neck, L. I., resumes his Hours of Organ Music Oct. 17th and plans four special musicales with his choir for the coming season. Mr. McAmis spent his vacation in St. Peter's, in the town of St. George's. His other special activities during the summer included the dedication service and recital on the Aeolian in Ivie Memorial, Bethlehem, N. H.; a private recital at King's Point, L. I.; and a recital and talk on Specifications and Registration for the Long Island Chapter A.G.O.

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—A NEW BAUMAN—

Mr. and Mrs. Edgar H. Bauman have named the little lady Elaine and she arrived Sept. 9th. Mr. Bauman is the President of the fraternal order of Whatthaeall Organists of New York City and elsewhere.

—LILLICH—

Prof. George O. Lillich has returned to Oberlin Conservatory as Assistant Professor or Organ, after a year abroad.

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—HALL ORGAN CO.—

The factory has shipped the 3m to Christ Lutheran, Hazelton, Pa., for October dedication by Victor A. Oswald, organist of the church.

Two more Hall Organs have been shipped to the West, both to Iowa, one for the First Presbyterian, Missouri Valley, the other for Grace Presbyterian, Council Bluffs; both contracts were negotiated by Kenneth Butler, the Builder's Chicago representative.

Another shipment westward in September was the divided 2m for St. John's Church, Capac, Mich., of which Dr. Robert Goeckler is organist.

—ROBERT N. PLATT—

Mr. Platt gave a recital in the Jay Gould Memorial Church, Roxbury, N. Y., Aug. 14 and for the occasion memorized three numbers and re-memorized a Vienne Prelude and Finale in less than a week's time. He was a pupil of Joseph W. Clokey and graduated from Pomona College in 1929, and for the past season he has been studying under Dr. Clarence Dickinson at the School of Sacred Music of Union Theological Seminary, New York City, as a candidate for the degree of Master of Sacred Music. Harold Haugh, also a candidate, sang several tenor solos for the program.

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Noted specialists lecture from time to time, the list comprising such authorities as Winifred Douglas, Earl E. Harper, Waldo S. Pratt, F. Melius Christiansen, John Finley Williamson, H. Augustine Smith, Marcel Dupré, Eric DeLamarter, Palmer Christian.

The SIX-WEEK SUMMER SESSION begins June 23, 1930, the regular School Year, September 15, 1930.

For description of courses, etc., and bulletins on various Church Music topics address the Director,
Peter C. Lutkin, Room 41,
1822 Sherman Avenue,
Evanston, Ill.

—KILGEN—

The First Reformed, Denver, Colo., has ordered a 2-23, through H. A. Hause of the Denver office; the instrument will be housed in one single chamber in the chancel and will speak into the church through a grille.

Trinity Church, St. Louis, Mo., has contracted for a 3-43 Kilgen to be ready in March 1931, and to include two Ripieni in the Great, Harp in the Choir, and Chimes in the Great. A Gemshorn is used in the Choir, with a Gemshorn Celeste, in place of a Dulciana, and is borrowed minus the bottom octave for an effective 16' stop. Mr. Moritz, organist of the church, wrote the stoplist in consultation with Kilgen officials.

The 3-61 Kilgen in St. Paul's, Lynchburg, Va., was dedicated in recital Sept. 7th by Howard S. Holt, organist of the church.

—EASTON, PA.—

The Hillgreen-Lane Organ in St. John's Lutheran Church has just been equipped with its second console, in the Sunday School room, the work being done under the supervision of Gustav F. Dohring, Hillgreen-Lane representative in New York City. A second set of shutters has been installed in the back of the organ chambers so that this Sunday School console operates these shutters and admits the tone into the chapel room.

—WASHINGTON, D. C.—

Arlington Hall plans to replace its 2m with a modern instrument within a year or so when the new conservatory building has been completed. The school is only three years old but has a registration representing 25 states, and Prof. Frank M. Church, formerly of Athens College, is organist and director of music. Prof. Church gave the preludial recital on the Pilcher in R. Deane Shure's Mt. Vernon Place M. E. Sept. 14 by Mr. Shure's courtesy.

—SEIBERT—

Henry F. Seibert of New York City gave a recital Sept. 7 on the Aeolian Concert Organ in Westchester County Center, a return engagement. Oct. 2 he opens the 3m Skinner Organ in the Dutch Reformed, Flushing, L. I.

—RICHARDS—

G. Darlington Richards, of St. James, New York City, has completed his summer season as substitute (eleven weeks) for Dr. Miles Farrow at the Cathedral of St. John, where he gave recitals through the summer. Two days each week were devoted to the presentation of his course on Boychoir Training, with the following organists taking the course: Miss Grace E. Bard, New York; Alfred E. Clarke, Toronto; Miss Louise Daniel, Houston; C. Harold Einecke, Grand Rapids; Stanley W. Van Wart, Brooklyn; Paul E. Zuydhoek, Briar Cliff Manor. Two of the boychoir students also studied organ with Mr. Richards through the summer. In response to persistent demand Mr. Richards is preparing a course on boychoir work which can be conducted by mail, and hopes to have his plans completed for early announcement.

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